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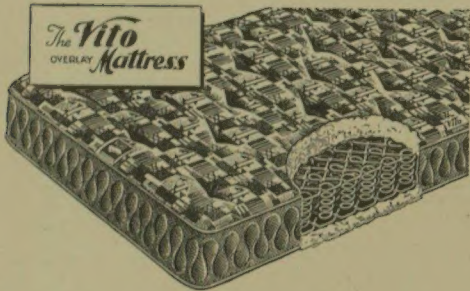
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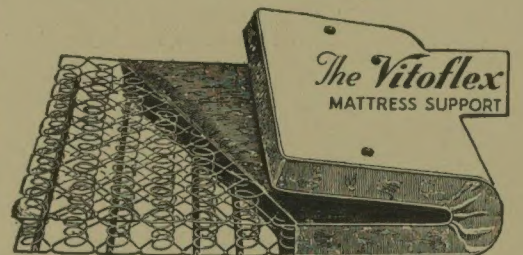
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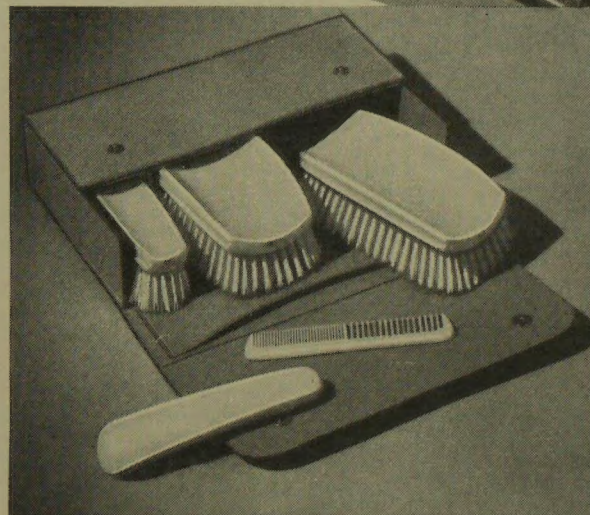
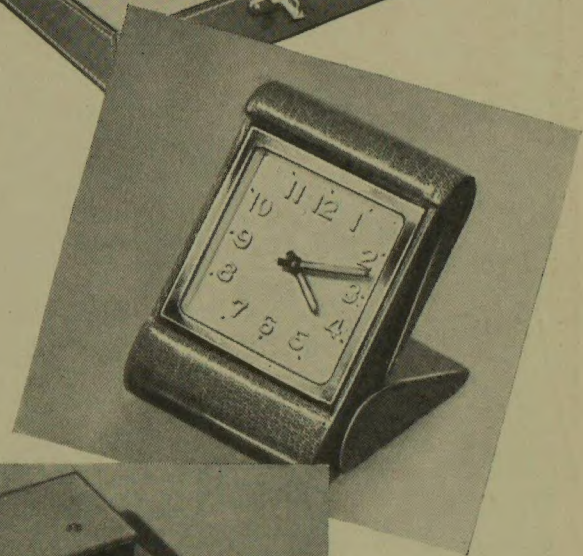
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SATURDAY, DECEMBER 10, 1938.



**A LITTLE MASTERPIECE OF SUMERIAN SCULPTURE, SOME 5000 YEARS OLD, RECENTLY DISCOVERED IN MESOPOTAMIA:
A STATUETTE OF EXTRAORDINARY REALISM. (ACTUAL SIZE.)**

Here and on four other pages in this number we continue the account, begun in our last issue, of the discoveries made at Khafaje, in Mesopotamia, during the latest season of excavation by an American archæological expedition under the direction of Mr. P. Delougaz. In his second article (given on page 1091 of the

present number), Mr. Delougaz mentions that they were especially successful in obtaining a large quantity of Sumerian sculpture. The particular figure illustrated above is a small statue which, he declares, "can certainly rank among the finest examples of the plastic art of the period."

PHOTOGRAPH BY THE JOINT EXPEDITION OF THE PENNSYLVANIA UNIVERSITY MUSEUM, AND THE AMERICAN SCHOOL OF ORIENTAL RESEARCH.



By ARTHUR BRYANT.

A FORTNIGHT ago I wrote on this page about the Jews, expressing, in company with most of my countrymen, horror at their persecution and sympathy with their unhappy lot. But expressions of horror and sympathy are never enough. They get no one anywhere, and, unless accompanied by action, are inclined to savour of hypocrisy. The real question is this: Is the Jewish problem an imaginary one, and, if not, how can it be solved to the mutual benefit of the Jews and of the rest of mankind? It ought to be solved, and if it is not, the nations that have it in their power to solve it will deserve the inevitable punishment that always befalls those who fail to shoulder their responsibilities.

Is there a Jewish problem? Every hounded, persecuted Hebrew, every prisoner and refugee of the House of Israel the whole world over, cries aloud to Heaven that there is. It has been so ever since the days of Imperial Rome. The Jews, without a land of their own, have sought a refuge in every other land, but have never been truly absorbed into the peoples among whom they have dwelt. So strong has been their racial characteristic, so tenacious their courage and pride of race and culture, that they have kept intact their faith and their peculiar social life. There is no more remarkable story in the history of mankind. Their continued separate existence through twenty harsh and bitter centuries has been as much a miracle as their passage unscathed through the waters of the Red Sea. Nor is there the slightest reason for supposing that they will not continue to exist as a separate people and to retain their singularity. That God chose them for some special and mysterious purpose stands out in flaming letters on every page of history.

It has not been so clear at the time to the peoples among whom the Jews have sojourned. They have seldom been welcome guests, and scarcely ever for long. That has been the source of all their tragic wanderings. Here is the inescapable explanation of the Jewish problem: it is so to-day, and it has always been. Nor do I think it safe to assume that what is called the march of civilisation is going to make that particular problem any easier to solve in the future than in the past. It is possible, of course, to argue that, now that we are all growing urbanised and educated, the parochial prejudices felt by our bucolic forbears towards the Jewish sojourners in their midst will disappear like the belief in witchcraft and the worship of sticks and stones. All one can say is that recent experience does not bear out this sanguine view. I should very much doubt whether any thoughtful Jew really shares such a hope. How can he? Germany, for instance, as nations go, was reckoned a highly civilised country before the war. It was probably the first in the world in science and abstract thought, and was certainly in the foremost rank in commerce and administration. After the war, when

its militarism—its besetting flaw—was removed, it was thought, at any rate outside her own borders, that Germany was making a yet further advance in civilisation. To outward appearance she did so; to hopeful and progressive democrats the days of the Weimar Republic seemed the dawn of an era of infinite progress and promise. And what happened? The Jews from the more backward countries to the east and south of Germany poured across her frontiers to join their fellows already there and take up a new and untrammelled life under Republican Germany's hospitable and progressive laws and institutions. They came, not in their thousands, but in their hundreds of thousands. I believe I am right in saying that in the years immediately after the war, more Jews entered Germany than have entered Palestine under the Mandate. And having come, they prospered exceedingly. Indeed, within a single decade it seemed as if the Jews, with their superior intelligence

like Pharaoh of old, they are determined to drive the Jews away.

There are many tender-hearted folk, and many Jews themselves, who wish to solve the problem in what appears the simplest and most obvious way: by throwing open the doors of our own and other overcrowded European countries to the Jewish refugees. The Jews, it is argued, are townsmen and brain-workers; they are used to minority rule and absorption by other peoples. But the argument overlooks the fact that the Jews have themselves always refused to suffer absorption, and that, being scattered in many lands, they never constitute an ordinary racial minority, but remain always that most baffling of all political problems, an international minority. No Jew, wherever domiciled, can fail to sympathise with his fellow-racials in other countries: it would be more than human flesh and blood could

bear to expect him to do otherwise. And wherever, therefore, the Jewish problem arises—and it seems in the long run to arise in every place where a free Jewish minority assumes large numbers and, because of its superior ability, obtains what is regarded by those less successful and of different race and outlook as an unfair and disproportionate share of wealth and power—a local problem becomes an international one that threatens to set the whole world by the ears.

Is there then no answer?—and no end to the unjust sufferings of a courageous, brilliant and sensitive people? It is no use leaving the solution to some distant day—to the union of mankind in one world-wide State with equal laws and privileges for

all. That day is not yet. If we really believe that the age-long burden of Jewry should be lightened, we ought to resolve to lift it now and for all time in the only way possible—by assuring a national home capable of offering a proper life to every Jew who is denied a chance elsewhere by the jealousy and intolerance inherent in human nature. I know it will be said by some that the Jews are only capable of commerce and of urban and parasitical pursuits, and that they never could or would perform those creative and manual tasks which in the last resort alone support a nation. The answer is to give them what they have so long been denied—the opportunity. And it seems a monstrous thing to assert that, with all the undeveloped spaces in the world and all the resources of modern science, it is not possible to find such a national home for the ten or fifteen million Jews who constitute at a maximum the total for whom provision would have to be found. That to make such a home other but lesser interests would be affected is obvious. But there is a just price for every interest if someone is ready to pay it. And this age-long problem of homeless Jewry seems to me so important a one—most of all for a people with world-wide interests like ourselves—that it would be worth our while to pay a very high price to solve it.



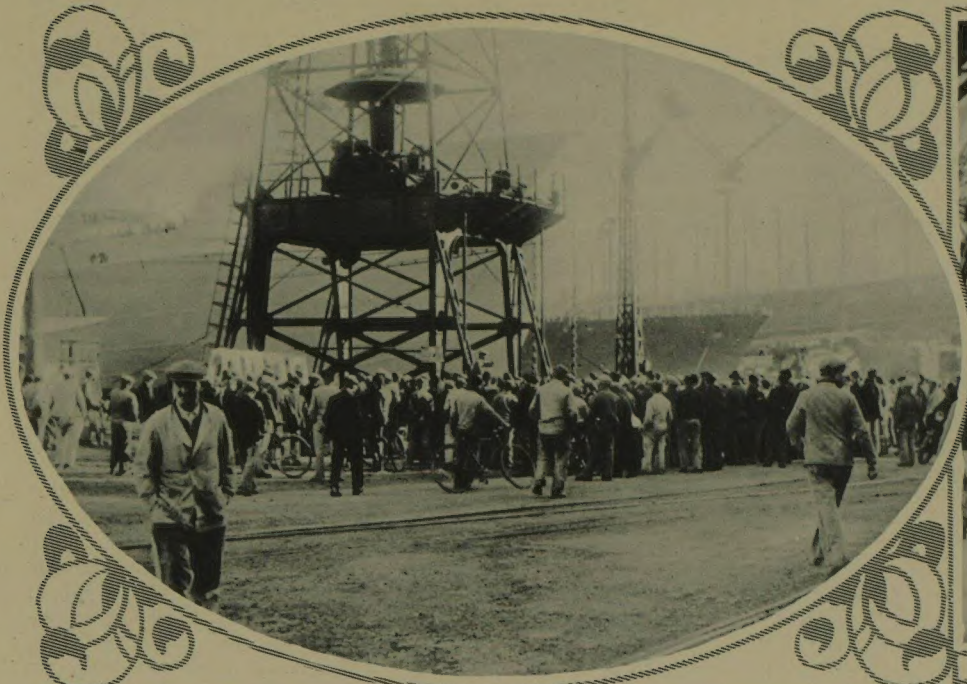
DELIVERING A SPEECH WHICH LED TO A DEMONSTRATION THAT HAS ANGERED FRANCE: COUNT CIANO, ITALIAN FOREIGN MINISTER, ADDRESSING THE CHAMBER OF DEPUTIES IN THE PRESENCE OF SIGNOR MUSSOLINI (CENTRE; WITH ARMS FOLDED).

In a speech delivered in the Chamber of Deputies on November 30, Count Ciano, Italian Foreign Minister, declared that in the recent crisis Italy had begun to mobilise secretly in order to aid Germany in the event of war. He concluded with these words: "This consolidation is and will be the main object of our policy. We will pursue it with realism and tenacity... which is indispensable if we are to defend... the natural aspirations of the Italian people." This was greeted with shouts of "Tunis! Tunis!", followed by shouts of "Nice!" The demonstration has angered France, and the Earl of Perth, British Ambassador in Rome, was instructed to remind Count Ciano that the Anglo-Italian Agreement provided for the maintenance of the status quo in the Mediterranean. (A.P.)

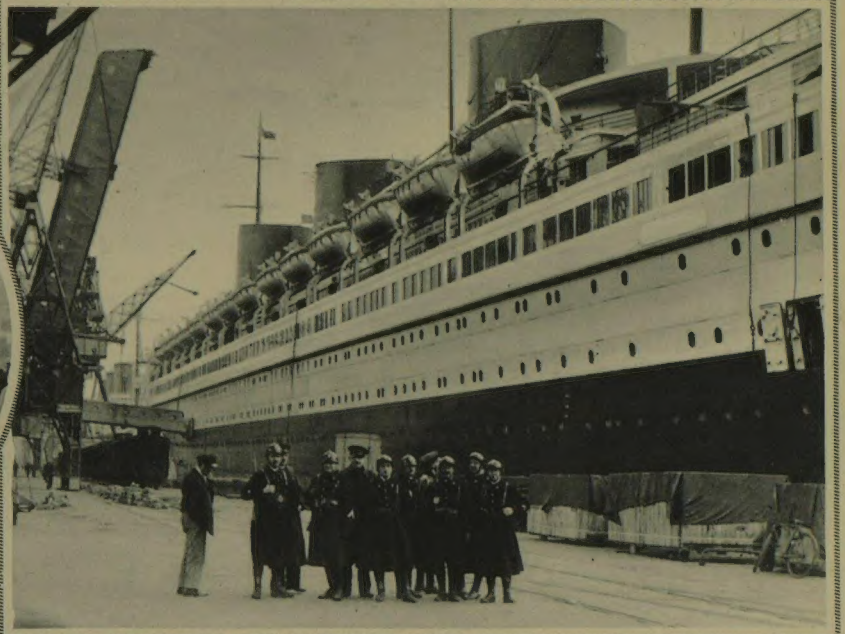
and adaptability, though still only a one per cent. fraction of the total population, would soon control the whole of Germany. In the capital before the Nazi rising, 50.2 per cent. of the legal profession, 48 per cent. of the doctors, and twenty-three out of twenty-nine of the theatre managers were Jews. Even to-day, after six years of fines and persecution, they still—if *The Times* correspondent in Berlin is to be believed—own something like a sixth of the real property in the Reich.

And what was the result? The tragic happenings we are now witnessing. True, there were other contributory elements, centring in the bitterness created by the Treaty of Versailles: true, also, that there are elements of brutality and obtuseness in the otherwise fine German character that have helped to make the Jewish persecution the repulsive thing it is. Yet the primary fact remains that it would be impossible for the Nazi Government of Germany to carry out its present policy towards the Jews if it were not for the widespread feeling of anti-Semitism that grew up in that country in the decade and a half that followed the war. The German people feel, in fact, that there is not room for them and their very competent Jewish minority within the same house. And,

FRENCH STRIKES: THE FIASCO IN PARIS; THE "NORMANDIE" IMMOBILISED.



THE GENERAL STRIKE IN FRANCE: A MEETING OF WORKMEN IN THE NAVAL YARDS AT TOULON, WHERE THERE WAS A "FOLDED ARMS" STRIKE IN PARTS OF THE ARSENAL. (Wide World.)



ONE OF THE MOST SPECTACULAR RESULTS OF THE STRIKES: THE "NORMANDIE," WHICH WAS PREVENTED FROM SAILING FROM LE HAVRE; WITH MOBILE GUARDS ON PATROL. (Wide World.)



IN PARIS, WHERE SERVICES WERE RUNNING ALMOST NORMALLY, IN SPITE OF THE NOMINAL GENERAL STRIKE: AN ARMED GUARD IN THE UNDERGROUND STATION AT S. LAZARE.



IN THE PROVINCES, WHERE STRIKES WERE, IN MANY CASES, MORE SERIOUS THAN IN THE CAPITAL: A SOLDIER PATROLLING VEYNES RAILWAY STATION (NEAR GRENOBLE). (A.P.)



PORTERS WORKING AS USUAL AT A STATION IN PARIS, IN SPITE OF THE STRIKE; BUT WITH MOBILE GUARDS TO PREVENT ANY INTERFERENCE. (Wide World.)



EVIDENCE OF THE FAILURE OF THE GENERAL STRIKE IN PARIS: BUSES AND TAXIS WAITING FOR PASSENGERS AS USUAL OUTSIDE THE GARE DE LYON. (Wide World.)

The general strike in France collapsed in face of the measures taken by the Government, business, trade and public services throughout the country. In a subsequent broadcast, M. Daladier declared that France had triumphed over her uncertainties at home, and emerged stronger than ever she was before. The strikes were most widespread in the mines, metal and textile industries and in the docks. The dockers' strike was most serious at Bordeaux, where there was a total stoppage, in which the seamen participated. At Toulon there was a "folded arms" strike in some departments of the arsenal. At Le Havre the docks were

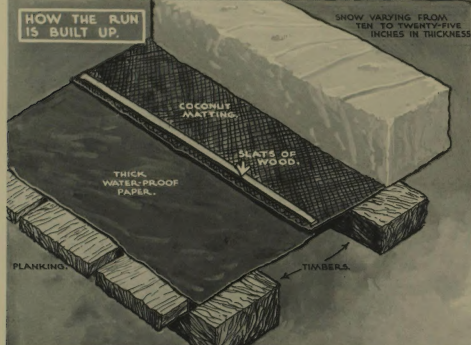
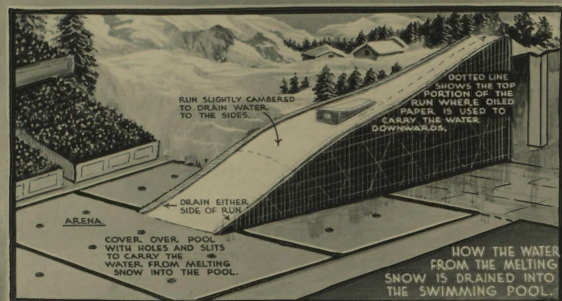
paralysed by the strike of 2500 men. Perhaps the most dramatic incident in the strikes and their aftermath was the stopping of the sailing of the giant liner "Normandie." The "Normandie" was due to leave Havre on December 3 for New York, but she was taken out of commission as a result of the seamen defying M. Daladier's requisition order; 200 of the "Normandie's" passengers were sent by special train to Cherbourg, where they embarked on the Cunard White Star liner "Aquitania." Warrants were issued for the arrest of four of the leaders of the "Normandie" strike, which spread to several other liners.

SKI-JUMPING INDOORS ON REAL SNOW: THE WONDERS

DRAWN BY OUR SPECIAL

OF "WINTER CAVALCADE" AT EARLS COURT EXPLAINED.

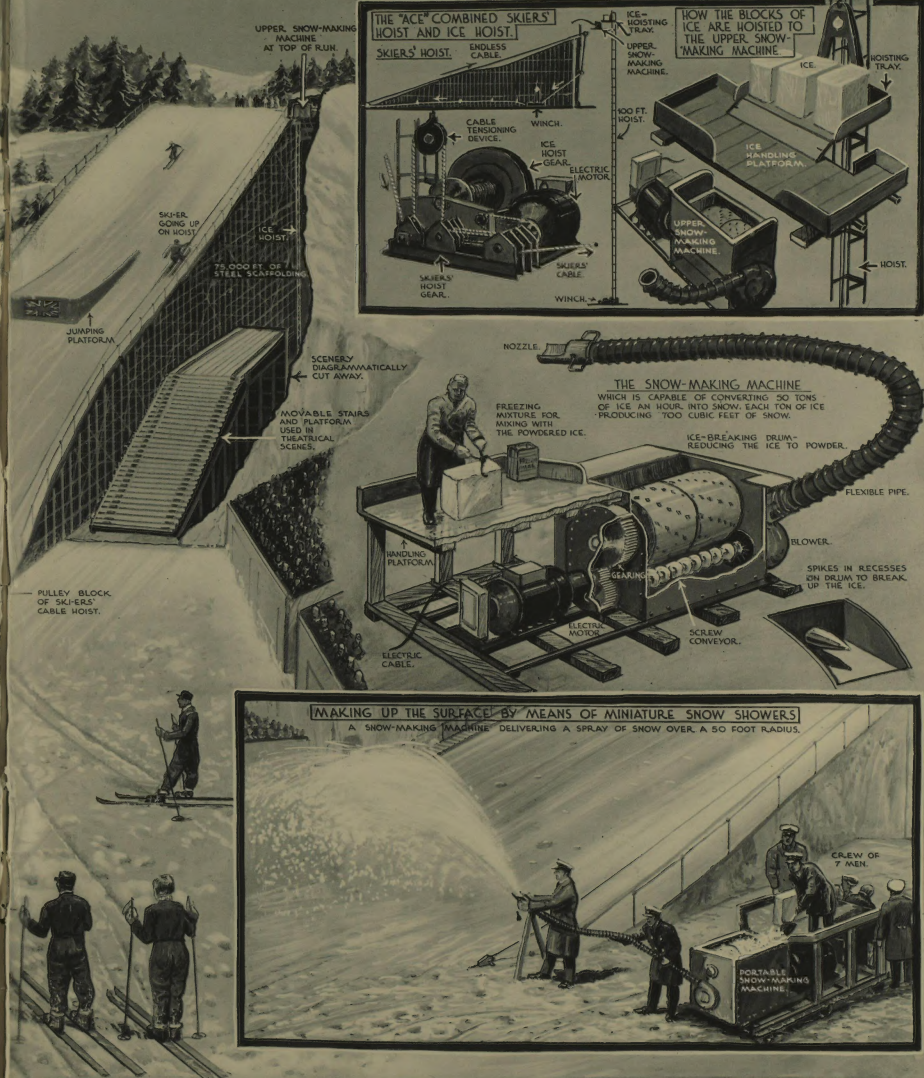
ARTIST G. H. DAVIS.



MECHANICAL AND ENGINEERING DEVICES THAT MAKE POSSIBLE THE FIRST EXHIBITION OF INDOOR SKIING ON

Some of the novel features of the grand spectacle at Earls Court entitled "Winter Cavalcade" were briefly described and illustrated in our last issue. On these pages our special artist deals with some of the interesting mechanical and engineering devices which make possible this, the first exhibition of indoor skiing and full-scale ski-jumping on real snow in Europe. Indoor ski-ing originated at Boston Garden, U.S.A., in 1936, and then became so popular that it was also presented at Madison Square, New York; and now it constitutes one of the most popular Christmas-time attractions in America.

At Earls Court the snow on which the skiing demonstrations take place is produced by two machines, invented in 1936. These have been imported from America specially for "Winter Cavalcade." These two machines crush 50 tons of ice an hour. Each ton of ice gives 700 cubic feet of snow. Small "snow-falls" are produced to order, in sight of the audience. The snow surface so obtained is used in the great culminating scene of "Winter Cavalcade," for the purpose of which the "mountain" illustrated above has been erected at one end of the arena. It is 250 feet wide by 100 feet high, and



REAL SNOW IN EUROPE: "SNOW-FALLS" TO ORDER, AT EARLS COURT; AND A 100-FT. REAL SNOW SLOPE.

It is claimed that it constitutes the largest scenic setting ever produced in this country. The snow surface and part of the ski-run are so laid out that they stand above the Earls Court swimming-pool, which, as our drawing shows, by an ingenious arrangement, is used to drain off the moisture from the melting snow. To give an idea of the immensity of the undertaking, we may say that 75,000 feet of steel tubing, 20 tons of plaster, 5000 yards of scrim, 5000 yards of wire netting and acres of grease-proof paper and coconut matting had to be employed. Furthermore, some of the canvases

used for the background are as large as 80 by 150 feet. The festoon curtain necessary to screen it during the early scenes is 250 feet wide by 110 feet high, and required no less than 2500 yards of material. This is believed to be the largest such curtain ever made in London. The opening scenes of "Winter Cavalcade" are of a theatrical type, and there is a troupe of a hundred British girls, recruited from the casinos of the Continent. Ski "aces" from all over the world have been assembled to carry out an exciting programme of contests and displays before the audience.

TERPSICHORE IN A SARONG.

"DANCE AND DRAMA IN BALI": By BERYL DE ZOETE AND WALTER SPIES.*

An Appreciation by SIR JOHN SQUIRE.

A GENERATION ago most of us had never heard of Bali. Now it has become a regular port of call for cruises. The reason is not its natural beauty, great though that is, and very varied, considering that its area is only that of a large English county. What draws to it thousands of tourists a year (a good many of whom record their impressions in print) is its unique choreography. The beauty of its traditional dances, combined with the beauty of the dancers, has made it a place of pilgrimage, a sort of Far Eastern Salzburg or Oberammergau. The Dutch, who own it, have shown great solicitude about preserving it, though it is disturbing to hear that they are now raising a native army from its million inhabitants, who have been trained to movements much more subtle than forming fours. But it is refreshing to hear that the tradition is so strong and so much in the Balinese blood that the dancers have not become self-conscious museum exhibits in spite of the stream of visitors. Dancing is the crown of their life and inextricably mingled with their religion.

Mr. Spies, whose contribution to this book is over a hundred superb photographs, has spent twelve years with the Balinese. Miss de Zoete, who writes the text, spent a year and a half on the island after studying dances in several continents. The result of the collaboration is a scholarly compendium which is difficult to read at a sitting, but will be invaluable as a quarry for those who are interested in dramatic origins, and a perpetual memorial, to future ages, when petrol tins and cloth caps shall have swamped this last corner of ritual and beautiful life, of what once was Bali.

Mr. Arthur Waley, who has never used words lightly, says in his preface that the book "contributes something new to the history of human culture." "So fragmentary and superficial," he goes on, "are existing studies of non-European dance that no syntheses or generalisations can possibly be attempted till special studies of individual dance areas have been carried out. The study of European folk-dance has already made considerable progress, and this is due partly to the fact that attention has wisely been confined to Europe, and that hasty comparisons have been avoided. Ultimately, however, this arbitrary demarcation will be bound to disappear. The division, for example, between Europe and Asia is based upon Greek mythology, and vast cultural diffusions were already taking place at a far earlier period, when the conceptions 'Europe' and 'Asia' were still unknown. Nor were such diffusions held up by ribbons, such as the Straits of Gibraltar, which in our modern way of thought mark the boundary between two contrasted worlds. The interest of Bali as it is to-day vastly exceeds that of any possible speculations about the affinities or derivations of its culture. In Bali, better than anywhere else, can be seen the



A BALINESE DANCE IN WHICH WOMEN ALONE TAKE PART, MAKING SYMBOLICAL OFFERING OF THEMSELVES IN THEIR FINEST ARRAY TO THE POWERS ABOVE: PERFORMING A REDJANG AT THE VILLAGE OF ASAK.

In the words of Miss de Zoete, "all dance in Bali is an offering, and acceptable at a feast for whatever purpose it may be celebrated." In the *Redjang* dance the only offering is the body in its finest array. There are three villages in Bali where the *Redjang* are of peculiar beauty, Tenganan, Asak and Batéan. At Asak she saw the dancers formed in three files, "their rich, variegated underskirts showing below a sumptuous overdress, overlaid with gold leaf, fifty flowers of pure gold trembling above their foreheads and rising to one central spray. . . . Throughout each file the dancers were linked by their yellow sashes, held in their left hand, while the right arm drooped and rose to shoulder height, and all the time they changed very slowly from foot to foot, and so smoothly that they seemed like a sea of calm waters."



THE REDJANG AT TENGANAN: A HARMONIOUS PATTERN OF SMOOTH, SINUOUS ARMS; MANY OF THE GIRLS WEARING LONG GOLD NAILS ON THEIR FINGERS.

In the *Redjang* at Tenganan each age dances in a separate file down to the very tiniest girls, who are minute versions in every respect of their elders, learning gradually by imitation how to perfect their steps.

Reproductions from "Dance and Drama in Bali"; by Courtesy of the Publishers, Messrs. Faber and Faber.

processes by which dance and drama are linked together; yet in no work on the development of drama had the evidence from Bali hitherto been turned to account. For example, Ridgway, in his 'Dramas and Dramatic Dances of Non-European Races,' a book far in advance of its time, makes only one casual mention of Bali, in connection with the shadow-plays. His book, indeed, was written, not in order to discover the facts about oriental dancing, but to prove a thesis about the origins of Greek tragedy. Everywhere he assumes progress in a straight line from dance to relatively pure drama, whereas the facts in Indo-China, as in Indonesia, point to a circular process, in the course of which dance alternately links itself to and detaches itself from drama."

All sorts of things go on side by side in Bali—puppet-shows, dances comparable to the Russian Ballet, elaborately danced dramas, and shows bordering on the operatic. The dance and the drama are an integral part of daily life. The peasant who at one moment is a commonplace individual chewing betel-nut may at the next be going through incredibly graceful motions, as god, warrior or demon, in a state of trance and with an illuminated face. Masks are freely used; the whole thing being communal, there is no stardom. But with one exception, a man called Mario, who seems to be the Nijinsky of the East and who so far excelled all others that his anonymity simply could not be preserved. He became ill and now runs a school of dancing.

This book, crowded with long descriptions of intricate dances, many of them based on Hindu mythology, is extremely difficult to review or describe: a glossary is needed for every page. I have put markers for quotations into twenty places, and when I go back to them I find that the quotations cannot be torn from their contexts. This I can say: Miss de Zoete writes as one possessed by her subject, writing almost in a state of trance herself. "There is, I suppose," she says, "not a soul in Bali who has not sat again and again the whole night through, listening to the exquisite, profound and fairy-like music of the four metal-keyed instruments which make up the *gamelan* of the shadow-play, drinking in the breathless hazards of a world where demi-gods and demons, magic men and beasts, romantic lovers, meet on equal terms, and rocked with frantic laughter at the side-splitting inventions of the four comic, clumsy, astute retainers, who are themselves perhaps fallen deities. . . . In . . . Bali the heroes of the *Mahabharata* and the *Ramayana* are alive among the people to-day."

"For she on honeydew has fed and drunk the milk of Paradise." She has seen Bali at its best. Deterioration, however excellent the intentions of the Dutch, must set in, and for myself I shall not go to Bali, but content myself with her record and with the quite lovely illustrations to her book. Local cultures must go. Modern communications spoil good manners.

* "Dance and Drama in Bali." By Beryl de Zoete and Walter Spies. With a Preface by Arthur Waley. Illustrated. (Faber and Faber; 30s.)

RELIGION, DRAMA AND MAGIC IN BALINESE DANCES: THE KETJAK MONKEY FRENZY; AND TRANCE-DANCING.

REPRODUCTIONS FROM "DANCE AND DRAMA IN BALI"; BY COURTESY OF MESSRS. FABER AND FABER.



THE DJOGED BOENGBOENG: A BALINESE DANCE WHICH GIVES A CHOREOGRAPHIC FORM TO THE PEASANTS' RICE-STAMPING, AND THE ONLY ONE WITNESSED BY MISS DE ZOETE CONNECTED WITH THE SEASONAL LIFE IN THE FIELDS.



KETJAK AT BEDOELOE: A NOCTURNAL DANCE OF EXORCISM; WITH LIMBAK (THE GREAT BALINESE DANCER WHO PERFECTED THE KETJAK) AS KHUMBHAKARNA, THE PROTAGONIST OF THE STORY.



SANGHYANG DEDARI AT BEDOELOE: THE DANCERS GOING INTO A TRANCE, IN WHICH STATE THEY WILL BE CEREMONIALLY ROBED AND, LATER, DANCE WITH EYES CLOSED, TO COMBAT BLACK MAGIC.



RANGDAS IN A BARONG PLAY AT PAGOETAN: A SORT OF BALINESE WITCHES, WITH HAIRY HANDS AND HIDEOUS TRAPPINGS, WHO STRIVE WITH THE EQUALLY WEIRD, THOUGH POSSIBLY LESS EVIL, BARONG MONSTER.



THE TRANSFORMATION OF THE CHORUS IN A KETJAK INTO MONKEYS: A CLIMAX OF DEMONIC INTENSITY WHEN THE SCREECHING, JABBERING DANCERS SEEM TO BECOME APES IN EVERY SENSE.



A LEGONG DANCER: ONE OF THE YOUNG GIRLS WHO PERFORM IN THIS. PERHAPS THE BEST KNOWN OF ALL BALINESE DANCES, IN GORGEOUS FINERY OF GOLD AND BRIGHT COLOURS.

Space forces us to confine ourselves to a few notes on some of the dances illustrated on this page, drawn from the rich store of "Dance and Drama in Bali." The *Rangdas* in the *Barong* play are a kind of witches. *Rangda* means widow in Balinese; and widows to the Balinese are associated with the graveyards where lie their dead husbands, hence the name *Rangda* becomes attached to the "Witch Widow," who occupies a terrifying place in their imagination. The *Rangdas* meet and strive with the *Barong*, another weird creature, also with terrible significance. In this struggle the life of the whole community is somehow jeopardised, and the victory of the *Barong* is of immense moment to the villagers. *Rangda* wears a glistening white mask with golden brow, with a bushy wig, a long check coat, gloves with hairy fingers and long, transparent nails, and other hideous trappings. The *Ketjak*, under

the name of the "monkey dance," is well known to tourists in Bali. It is primarily a dance of exorcism, the cries, the crowding, the lifted hands, the devouring of single figures, the broken lines of melody all being intended to enhance the exorcistic effect. The function of the *Sanghyang*, or god-inspired trance-dance, in Balinese society is to protect people against the evil forces invoked by the practitioners of black magic, and, in the case of an epidemic in the village, to produce a counter-charm. *Sanghyang* dancers are usually brought into a trance with their heads held over incense smoke, while prayers are recited and a choir chants. In the *Sanghyang Dedari* seen by Miss de Zoete, the dancer, having passed into a trance and been dressed, was directed in her dance by the "story-teller." Her eyes were shut, but she never lost her bearings on the dance ground, or overstepped its edges.

CONTEMPORARY MARITIME ART EXHIBITED.

PHOTOGRAPHS BY "THE TIMES."



"DESTROYER SCREEN"; BY NORMAN WILKINSON, P.R.I., R.O.I.: A VIVID IMPRESSION OF A DESTROYER MANŒUVRING AT SPEED WHILE EXERCISING WITH THE FLEET; THE FOAM MOUNTING UP UNDER HER STERN AS SHE TURNS.



ONE OF OUR LATEST CRUISERS, NOTABLE FOR ITS RAKING FUNNELS AND MASTS AND THE TRIPOD MASTING, AS A SUBJECT FOR THE MARINE PAINTER: "H.M.S. SOUTHAMPTON"; BY MONTAGUE DAWSON, F.R.S.A.



A DRAMA OF THE SEA ALLIED TO THE BEAUTY OF THE SAILING-SHIP TO FORM A SUBJECT FOR THE MARINE ARTIST: "RESCUED"; BY N. SOTHEY PITCHER, IN THE EXHIBITION AT PORTSMOUTH.

On December 2 Admiral of the Fleet Lord Cork and Orrery, Commander-in-Chief, Portsmouth, opened an exhibition of marine pictures by living British artists, at Gieves' Galleries, Portsea Hard, which will continue until the end of this month. Public interest in marine art has been stimulated by the new Maritime Museum at Greenwich, which the King opened last year, and this interest has been fostered throughout the country by a "circulating" exhibition of Naval and Marine Paintings, entitled "Ships and the Sea," which was first opened in Eastbourne and was later shown in a number of important provincial centres. In his speech Lord Cork said that there should be a society of marine painters and it is indeed remarkable that in this country, with its close connection with the sea, no Maritime Art Society exists. Among the pictures in the exhibition at Portsmouth is a new portrait of the King in the uniform of an Admiral of the Fleet, by Mr. Francis Hodge, which is being shown for the first time, and other portraits include "Lord Beatty," by Sir John Lavery, "Lord Jellicoe," by Mr. R. G. Eves, and a pencil sketch of the late Admiral of the Fleet Sir John Kelly on the bridge of the "Princess Royal" at Scapa in 1918, by Sir Muirhead Bone.

ROYAL ACTIVITIES AND SOCIAL OCCASIONS.

The Queen attended a reception held at Seaford House, Belgrave Square, by the Dominion Students' Scheme, on December 3. The object of the scheme, which is sponsored by Lady Frances Ryder and Miss Macdonald of the Isles, is to afford students coming to England an opportunity of learning something of home life in this country and to provide introductions whereby the student can get in touch with new friends. Rhodes scholars from America and Germany are also provided for in this way. Nearly 500 students and Dominions and Colonial officers were present and the Queen talked to many of them. Her Majesty was delighted with a bouquet presented by one of the youngest girl students, which was composed of plants representing the various Dominions and Colonies.—The Duchess of Gloucester visited the Lambeth Invalid Kitchen, Lambeth Road, on December 1, and made a thorough inspection of the premises. Her Royal Highness stirred some broth in the kitchen before leaving.—The Duchess of Kent was present at the thirty-fifth annual festival of the Sunshine Guild, at the Pitfield Street Baths, Hoxton, on December 3.



THE QUEEN AT A RECEPTION HELD AT SEAFORD HOUSE, BELGRAVE SQUARE, BY THE DOMINION STUDENTS' HOSPITALITY SCHEME: HER MAJESTY CONVERSING WITH SOME OF THE STUDENTS ON THE DÂIS. (P.N.A.)



THE DUCHESS OF GLOUCESTER MAKES A THOROUGH INSPECTION OF THE LAMBETH INVALID KITCHEN IN LAMBETH ROAD: HER ROYAL HIGHNESS STIRRING SOME BROTH UNDER AN EXPERT EYE DURING HER VISIT. (Keystone.)



THE DUCHESS OF KENT RECEIVING BOUQUETS AT THE FESTIVAL OF THE SUNSHINE GUILD: HER ROYAL HIGHNESS TALKING TO THE GIRLS WHO PRESENTED THEM. (Planet.)

A GREAT DISCOVERY OF SUMERIAN SCULPTURES.

STATUES AND RELIEFS SOME 5000 YEARS OLD FOUND AT KHAFAJE, IN MESOPOTAMIA: A WEALTH OF ANCIENT ART TREASURES UNEARTHED FROM AN APPARENTLY UNIMPORTANT TEMPLE.

By P. DELOUGAZ, Field Director of the Joint Expedition of the Pennsylvania University Museum and the American School of Oriental Research.
(See illustrations on succeeding pages.)

Continuing the description begun in our last issue, we here give further illustrations of the great discoveries at the site of Khafaje, in Mesopotamia. Additional photographs of the excavations at Khafaje will appear in a later issue.

DURING our last campaign at Khafaje on behalf of the Oriental Institute of the University of Chicago, it appeared that a building, partly excavated during a previous season, and thought at the time to be a sculptor's workshop, was, in fact, another shrine of the Early Dynastic period. One end of this shrine and its altar were built over by a thick wall which surrounded a well-planned quarter of private houses. This fortified quarter was built of plano-convex crude bricks, and the types of pottery and other objects found in it proved that it belonged to the later stage of the Early Dynastic period.

Further excavation revealed that the partly-covered shrine belonged to a larger temple-compound, which consisted of three shrines and two open courts. The larger part of the area occupied by this temple was later covered by the houses of the fortified quarter. This is the first example we have of a temple that had been abandoned during the Early Dynastic period, as all other contemporaneous temples so far excavated seem to have survived until its end, and some (the Abu Temple at Tell Asmar, for instance) even as late as the Akkadian period. That this temple fell into disuse, while others near by were continuously rebuilt and even enlarged, may indicate that it was dedicated to a minor deity. But if this is true, then the extraordinary wealth of the discoveries in this presumably "minor" temple serves only as another proof of the amazing cultural and artistic achievements of the age.

In common with other temples of the period, it was ruined and rebuilt many a time before it was finally abandoned. The excavation and recording of these consecutive architectural stages were our main preoccupation in this area. Fig. 1 shows the first shrine during the process of excavation; the workman is standing on the top of the altar. The dark line, on the level with his head, marks the lower edge of the thick wall surrounding the private houses which can be seen in the background. The tunnels on either side of the altar were made in tracing the walls of the latest shrine underneath the enclosure wall; and in the left tunnel the corner of the room can be discerned.

The floor belonging to this later period had been removed, and only two narrow strips of it are shown against the walls on top of some deeper brickwork which is the remains of the foundations for the upper building. These foundations were laid directly on the mud floor of an earlier period, the space between them being then solidly packed with clay and crude bricks and carefully levelled to form a foundation for the upper floor. In the photograph this packing also had been removed, revealing part of the earlier floor and the altar belonging to it. The depression in front of the altar attracted our attention at this stage, for in most cases the floors in contemporaneous shrines were fairly regular. The explanation that offered itself was that the depression was not an original feature of the shrine, but was caused by the pressure of later brickwork on the loose soil of a hole that had been dug and filled in at an earlier date. The position of the hole, directly in front of the altar, encouraged us to hope that some of the discarded temple objects had been hidden here; and this hope was amply justified, for, indeed, the hole contained one of the largest hoards of Sumerian sculpture ever found. On account of the indication given by this irregularity in the floor, great care was taken in the excavation of this area, and as a result we were able not only to unearth the statues undamaged, but also to preserve the pieces of inlay in the eyes in their original position, while in many cases traces of black paint on the hair and beard, and a yellow-reddish powder around the eyes, showed the way in which the statuary had been originally painted.

Only a limited number of the statues recovered from this large hoard can be described here, but these should suffice to illustrate the extraordinary variety in style and

material employed. The statue shown in Fig. 7 is of white translucent stone, and is unique among the stone statues found at Khafaje, but slightly resembles the copper statues found during the first season. The attitude, however, the unusual position of the hands, and the treatment of the face and hair differ even from those. The squatting marble statue in Fig. 8 is also unique. On the beard, hair and eyebrows, traces of black paint are preserved. The eyes are pieces of shell inlaid, with rather small pupils, while the mouth is unusually large.

Fig. 9 shows a large statue of translucent greenish stone. It represents an extreme example of the so-called geometrical style, of which the limestone statue shown in Fig. 10 is another, though less conventionalised, specimen. The head shown in Fig. 2, with its smooth hair and beard, is also of a type hitherto never found at Khafaje, although

material employed. The statue shown in Fig. 7 is of white translucent stone, and is unique among the stone statues found at Khafaje, but slightly resembles the copper statues found during the first season. The attitude, however, the unusual position of the hands, and the treatment of the face and hair differ even from those. The squatting marble statue in Fig. 8 is also unique. On the beard, hair and eyebrows, traces of black paint are preserved. The eyes are pieces of shell inlaid, with rather small pupils, while the mouth is unusually large.

courts adjoining the first shrine. Fig. 11 shows one of these remarkable objects. It is a small copper group of wrestlers, a most extraordinary record of sport some 5000 years ago.

Both figures have the prominent features typical of the period. They are naked except for a loin-cloth or girdle, not unlike those worn by modern Japanese wrestlers. Their identical stooping attitudes, left foot forward, and their regular grip on each other's girdles, so that the right arm of each is covered by the left arm of his adversary, surely indicates a regular sport governed by definite rules rather than a free combat. Some doubt exists as to whether the vessels carried on their heads were actually accessories of the game, or whether they were added by the artist as an afterthought, so as to convert the artistic group into a utilitarian object for use in the temple. The latter explanation seems more likely, not only because it would be awkward to wrestle with such a head-gear, but also because several other examples are known in which human effigies were used as utilitarian stands.

A second extraordinary piece of sculpture portraying sport is shown in Fig. 6. It is an incomplete lower register of a votive plaque. The four fragments were found

scattered over a large area, and are damaged in different degrees. Three pairs of human figures are shown in various wrestling attitudes. The clearest is the group on the right, where both figures are naked, except for loin-cloths like those worn by the wrestlers of Fig. 11. This group, with its tiptoeing stance and pugilistic fists, could almost be taken for the image of athletes in a modern boxing-ring. The group in the middle is more damaged, but enough is preserved for the position of the wrestlers to be recognisable. The figure on the right, knees slightly bent and right foot balanced on tiptoe, seems to hold the other figure in its lap. The right hand grips his adversary's neck, while the latter tries to regain a firm stand by pressing his right hand against his opponent's left shoulder. The third group is the worst damaged. One fragment in the left-hand corner, which probably contained a head, is missing, but although there is difficulty in making out the exact position of this group, there can be no doubt that it also represents another pose in wrestling.

It is possible that these three groups portray three different attitudes of the sport, or else—and this seems more likely—three successive stages of a single match: beginning with the right group, where both participants still have more or less equal chances, continuing to the middle group, where the balance seems to be disturbed in favour of the personage on the right, and ending with the third group, in which the final victory of the latter was probably shown. This relief adds a new scene to a number of others known from similar plaques of the same period. They usually portray some sort of a festival, in which the banqueting scene, chariots, carrying of offerings, cattle-tending, and musicians commonly occur. The new finds are remarkable not only for their documentary value, but also for their artistic merit, due to the bold attempt to render movement in a manner unusual in the sculpture of the period, where the formal attitude of the worshipper is that most commonly depicted.

Another interesting relief, also found outside the shrine, is shown in Fig. 5. This was originally the left-hand corner of a lower register of a larger plaque. It had been broken in antiquity, and an attempt made to preserve the seated figure as a unit. For this purpose the roughly-broken edges were regularly sawn off and polished, and the walking figure in front of the sitting personage partly effaced (the chisel marks on it are clearly visible). The right foot still appears undamaged between the two feet of the sitting figure, and shows that the standing person was not facing the seated one, as might have been expected, but was walking away. The peculiar head-gear, not unlike a crown, and the emblems held in the hands of the seated figure are especially noteworthy. Although the figure is undoubtedly male, it has long hair, and wears its dress over the left shoulder in the prevailing feminine fashion of the time. All these details are certainly attributes of high rank, probably royalty.

On our front page is illustrated a small statue which can certainly rank among the finest examples of the plastic art of the period. Its extraordinary realism is in striking contrast to some other statues found in the same temple. This statue was found in several fragments, not far from the "wrestlers." The photographs were taken after these fragments were cleaned and put together, and parts of the dress restored in plaster of Paris. Fig. 4 shows an interesting vessel which was found near by. It had two large loops by means of which it could be suspended. On the top it has a ram's head wearing a decorated collar, and against it a small neck, somewhat off centre. The animal's head probably served as a grip while tilting the suspended vessel.



1. THE PLACE OF DISCOVERY OF "ONE OF THE LARGEST HOARDS OF SUMERIAN SCULPTURE EVER FOUND," INCLUDING PIECES ILLUSTRATED IN THIS NUMBER: A TEMPLE AT KHAFAJE—SHOWING ITS ALTAR (WITH AN ARAB STANDING ON IT) AND (IN FRONT) A DEPRESSION IN THE GROUND WHICH HELPED TO LOCATE THE HOARD.

This photograph is of special interest as showing the actual spot where most of the remarkable objects from Khafaje illustrated in the present number were found. Mr. Delougaz explains in the accompanying article how the depression in the ground before the altar, shown above, led to the discovery of a great hoard of Sumerian sculpture. Like other temples of that time, this one had undergone various rebuildings, the study of which was the expedition's main task in this area. The "extraordinary wealth of the discoveries" in what was apparently a minor temple points to a high standard of culture.

some heads closely resembling these were found at Tell Agrab (*The Illustrated London News*, Sept. 12, 1936). A perfect example of the more realistic style is shown in Fig. 3. The material is semi-transparent alabaster, and, except for a slight chip on the left shoulder, the statue is in a perfect state of preservation. The inlaid eyes of shell and lapis lazuli are in their original setting of bitumen, while around the eyes the traces of paint can still be discerned. The fact that this hoard, comprising various types of sculpture, was sealed by the foundations of a building belonging to the later part of the second Early Dynastic period leaves a narrower margin for their respective dates, and it seems reasonably certain that this variety in style is not entirely accounted for by their chronological differences. The two other shrines, as well as the courts, yielded their share of the discoveries. In fact, some of the most valuable finds came from a corner in one of the

**"ONE OF THE LARGEST HOARDS OF SUMERIAN SCULPTURE":
KHAFAJE DISCOVERIES—SHOWING A GREAT VARIETY OF HUMAN TYPES.**



2. WITH SMOOTH HAIR AND BEARD: A FACIAL TYPE NOT HITHERTO FOUND AT KHAFAJE, THOUGH SIMILAR HEADS HAVE BEEN DISCOVERED ELSEWHERE, AS AT TELL AGRAH.



1. MADE FOR SUSPENSION BY MEANS OF TWO LARGE LOOPS: AN INTERESTING VESSEL SURMOUNTED BY A RAM'S HEAD, USED AS A GRIP WHILE TILTING IT.



5. EVIDENTLY REPRESENTING A MALE FIGURE WITH FEMINE FEATURES OF COSTUME AND HAIRDRESSING: A FRAGMENT FROM A LARGER RELIEF RESHAPED.



3. "A PERFECT EXAMPLE OF THE MORE REALISTIC STYLE": A STATUE IN SEMI-TRANSPARENT ALABASTER (WELL-PRESERVED EXCEPT FOR THE CHIP ON THE SHOULDER) WITH INLAID EYES OF SHELL AND LAPIS LAZULI IN THEIR ORIGINAL SETTING OF BITUMEN.



6. ANOTHER REMARKABLE RECORD OF ANCIENT SPORT PRESERVED IN SCULPTURE, AND NATURALLY TO BE ASSOCIATED WITH THE GROUP OF WRESTLERS SHOWN ON PAGE 1094: FRAGMENTS FORMING PART OF A VOTIVE PLAQUE AND INCLUDING VARIOUS WRESTLING HOLDS AND THROWS.

Among the great hoard of Sumerian sculpture found at Khafaje (as described by Mr. P. Delougaz in his article on page 1091), perhaps the most interesting of all are those which illustrate the sport of wrestling some 5000 years ago. In this connection the photograph on page 1094 should be compared with that given above in Fig. 6. Regarding this latter the author states: "Three pairs of human figures are shown in various wrestling attitudes. The clearest is the group on the right. . . . This

group, with its tiptoeing stance and pugilistic fists, could almost be taken for the image of athletes in a modern boxing-ring. The group in the middle is more damaged. . . . The figure on the right, knees slightly bent and right foot balanced on tiptoe, seems to hold the other figure in its lap. The right hand grips his adversary's neck while the latter tries to regain a firm stand by pressing his right hand against his opponent's left shoulder. The third group is the worst damaged."

HUMOUR CONSCIOUS OR UNCONSCIOUS?—EXPRESSIVE SUMERIAN TYPES.

PHOTOGRAPHS (ON THIS AND THE OPPOSITE PAGE), JOINT PENNSYLVANIA UNIVERSITY MUSEUM AND AMERICAN SCHOOL OF ORIENTAL RESEARCH EXPEDITION. (SEE ARTICLE ON PAGE 1091.)



7. UNIQUE AMONG KHAFAJE STONE STATUES FOUND, BUT SLIGHTLY RESEMBLING SOME MADE IN COPPER (THOUGH DIFFERING AGAIN IN THE TREATMENT OF FACE AND HAIR): A JOVIAL-LOOKING FIGURE IN TRANSLUCENT WHITE STONE.



8. RECALLING CARTOONS OF PRESIDENT KRUGER AT THE TIME OF THE BOER WAR: A UNIQUE MARBLE STATUE, IN A SQUATTING POSITION, WITH EYES OF INLAID SHELL AND TRACES OF BLACK PAINT ON BEARD, HAIR, AND EYEBROWS.



9. AN EXTREME EXAMPLE OF THE SO-CALLED GEOMETRICAL STYLE IN SUMERIAN SCULPTURE: A LARGE STATUE, CARVED IN TRANSLUCENT STONE OF A GREENISH COLOUR—A VIEW GIVING THE CURIOUS EFFECT OF A MAN WITHOUT A MOUTH.



10. ANOTHER EXAMPLE OF THE GEOMETRICAL STYLE IN SUMERIAN SCULPTURE—LESS CONVENTIONALISED THAN FIG. 9: A FACIAL EXPRESSION RESEMBLING A BENEVOLENT OLD GENTLEMAN; IN LIMESTONE.

In his article on page 1091 regarding his discoveries at Khafaje, Mr. Delougaz makes it clear that the number of sculptures illustrated represents only a small proportion of those found. "Only a limited number," he writes, "of the statues recovered from this large hoard can be described here, but these should suffice to illustrate the extraordinary variety in style and material employed. The statue shown in Fig. 7 is of white translucent stone, and is unique among the stone statues found at Khafaje, but slightly resembles the copper statues found during

the first season. The attitude, however, the unusual position of the hands, and the treatment of the face and hair, differ even from those. The squatting marble statue in Fig. 8 is also unique. On the beard, hair, and eyebrows traces of black paint are preserved. The eyes are pieces of shell inlaid, with rather small pupils, while the mouth is unusually large. Fig. 9 . . . represents an extreme example of the so-called geometrical style of which the limestone statue shown in Fig. 10 is another, though less conventionalised, specimen."

"A MOST EXTRAORDINARY RECORD OF SPORT SOME 5000 YEARS AGO."

PHOTOGRAPH BY THE JOINT EXPEDITION OF THE PENNSYLVANIA UNIVERSITY MUSEUM AND THE AMERICAN SCHOOL OF ORIENTAL RESEARCH. (SEE ARTICLE ON PAGE 1091.)



11. PROBABLY THE EARLIEST PORTRAYAL OF SPORT: "THE WRESTLERS"—AN ENLARGEMENT OF A SMALL COPPER GROUP DISCOVERED AT KHAFAJE.

Few products of craftsmanship in high antiquity have a more modern touch than this little group, in copper, representing a pair of wrestlers, found at Khafaje, in Mesopotamia. As pointed out by Mr. P. Delougaz, director of the excavations at Khafaje, the identity of attitude in the two wrestlers suggests a sport with precise rules, rather than a free catch-as-catch-can type of contest. Regarding the large

vessels on the wrestlers' heads, Mr. Delougaz raises the question whether they formed a feature of the sport, or were added by the artist for some practical purpose connected with temple ritual. If the latter view is correct, there are many modern analogies, such as lamp-holders, ash-trays, and other types of ornament for desk or toilet-table. (Actual size of original, about 4 inches high; here shown enlarged.)



THE RESTORATION OF MARLBOROUGH HOUSE CHAPEL: THE EAST END, SHOWING
THE CLEAR WILLOW-GREEN PANELLING AND CREAM COFFERED CEILING.

Marlborough House Chapel, after being closed for some months for repairs, was reopened on October 30, and photographs of the interior revealing the extent of the restoration were published in our issue of November 5. Here we illustrate the East End of the Chapel in colour, showing the clear willow-green pews and panelling and the cream coffered ceiling. The altar-piece, possibly an early work by Annibale Caracci, was chosen from the royal collection to replace one removed in 1689, and above it is the eighteenth-century organ-case. The original organ recess is on the right. The

researches of the Office of Works have proved that the Chapel was designed in 1623 by Inigo Jones, though it has often been ascribed to a later date. The screen and panelling date from Charles II.'s reign and were grained a dark oak colour, but when this was stripped traces of the original greenish ivory paint were found, and so the woodwork has now been painted to match the original colour. Sir Philip Sassoon, the First Commissioner of Works, has stated: "The chapel is now full of light and colour and . . . taking its rightful place at last as a masterpiece of English Renaissance architecture."

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"LE BEAU DANUBE": LEONIDE MASSINE AS THE YOUNG HUSSAR WITH THE STREET DANCER AND THE DAUGHTER (ALEXANDRA DANILOVA AND NINA TARAKANOVA), RIVALS FOR HIS LOVE.

"LE CARNAVAL," to the music of Robert Schumann and with choreography by Michel Fokine, was first produced in Western Europe at the Théâtre Nationale de l'Opéra, Paris, in 1910. The scene is the ante-chamber of a ballroom across which pass lovers and couples dancing. Pierrot, a pathetic figure of frustration, enters and is mocked by Harlequin, and later by a vivacious lady whom he vainly pursues. Harlequin and Columbine then combine to tease Pantalon, a pompous little man, who loses no time in paying attentions to Columbine. He is discomfited and the ballet concludes with the betrothal of Harlequin and Columbine and the mischievous tying together of Pantalon and Pierrot. In his dedication to M. Michel Fokine, Mr. Masfield says:

"Now we together thank you for the third,
The dancers in delight, giving delight,
For who has served that beauty more than you?
Who, given greater grace a setting due?
Added a dearer lure to sound and sight?
Brought nearer man the rose that never grew
To woo the nightingale man never heard?"



"LE CARNAVAL": ALICIA MARKOVA AS COLUMBINE, WITH SIMON SIMENOFF AND ROLAND GUERARD AS PIERROT AND HARLEQUIN.

IMPRESSIONS IN COLOUR OF TWO FAMOUS BALLETS: "LE BEAU DANUBE" AND "LE CARNAVAL."

REPRODUCTIONS FROM "TRIBUTE TO BALLETS," BY JOHN MASEFIELD AND EDWARD SEAGO (PRICE 21S.), BY COURTESY OF THE PUBLISHERS, MESSRS. COLLINS. (COPYRIGHT RESERVED.)

IN "Tribute to Ballet," John Masfield and Edward Seago have combined to render homage to the dance. The Poet Laureate has contributed thirty-two new poems to the book and there are nine colour-plates and many illustrations in monochrome giving Edward Seago's impressions of certain ballets and dancers that he has been fortunate enough to see. The music for "Le Beau Danube" is an arrangement of airs by Johann Strauss and the choreography is by Léonide Massine. The scene is the Prater of the 'sixties where a young hussar meets his sweetheart. A troupe of performers enter and one of them, a dancer, recognises the hussar as a former lover. She attempts to revive the hussar's affection, and his sweetheart is overcome and led away by her parents. She returns, however, and vanquishes her rival. The parents view the reunion with disfavour but are won over by the young girl's little sister and give the pair their blessing. The ballet was first produced in 1933.

The World of the Kinema.

By MICHAEL ORME.

SIDELIGHTS ON THE SUEZ CANAL.

MR. DARRYL F. ZANUCK'S "Suez," presented at the New Gallery, is, so publicity informs me, "one of the major spectacular productions of the Hollywood season." With this statement none of us will be inclined to quarrel, nor would we question the sum of £500,000 set down as the estimate of its cost. It appears that "the reproduction of the ferocious 'devil-wind,' the dread simoom of the Egyptian desert," alone accounted for £150,000, and here again a fine piece of screencraft leaves us in no doubt as to its expensive nature. "Suez" is the sort of picture that calls all the more resounding adjectives into action. It is lavish, sumptuous, magnificent and sensational; but when publicity further claims that "for the first time on the screen 'Suez' tells the story of that narrow strip of water which connects the Mediterranean with the Red Sea," I beg leave to differ. The story still waits to be told, and I believe it would be every bit as good as the romance, liberally sprinkled with historic names, woven around a slim and handsome young American, Mr. Tyrone Power, who bears not the slightest resemblance to a certain French diplomatist of the nineteenth century, one Ferdinand, Vicomte de Lesseps, though he is thus addressed.

Hollywood's audacity in manipulating the facts of history could not well be carried beyond the "dramatic licence" indulged in by the makers of "Suez," and one wonders why an entirely fictitious story dealing with a sensational feat of engineering was not chosen in preference to turning up—and subsequently turning down—a pile of data concerning the age-old planning and digging of the famous canal. Did the much-quoted phrase "a dry ditch in the desert" ring so alluringly in Mr. Zanuck's ears that de Lesseps, Napoleon III., the Empress Eugénie, Prince

the Cross of the Legion of Honour; but this kinematically useful and truthful episode has been omitted. In its place we find the young de Lesseps, fresh from his



parting with the lovely Eugénie de Montijo—and very beautiful she is in her spreading crinolines so enchantingly worn by Miss Loretta Young—winning the confidence of Mohammed Ali and his plump son, Prince Said, by teaching the latter how to do conjuring tricks, how to box and fence, and how to reduce a waistline impaired by greed. These diplomatic exercises, heartily applauded by two proud fathers, win the Prince's patronage for Ferdinand's great idea, which comes to him "out of the blue" when he goes riding one rainy day with Annabella. Annabella, by the way, is a sergeant's granddaughter, a cross between a Ouidaesque *vivandière* and a Parisian *gamine*, pitched into the story as a partner for Mr. Power for the obvious reason that Louis Napoleon's bride could scarcely embark on an Egyptian holiday. Riding in the desert, then, they see a rainbow spanning the Isthmus of Suez and suggesting immediately to Mr. Power a waterway carrying proud ships from West to East. The canal is Mr. Power's very own pet plan, owing nothing to the men who had thought of it and worked on it long before he did, or to the records that carry its existence back to the dim ages. No, Mr. Power and the rainbow gave birth to the project of the Suez Canal, and the devoted Annabella eagerly encourages it, whilst, back in Paris, the Empress Eugénie wins Louis Napoleon's support for it at the temporary cost, however, of Ferdinand's diplomatic integrity. There remains, then, Mr. Benjamin Disraeli to bestow England's blessing on "the dry ditch in the desert" before the picture, after a brief visit to the House of Commons, returns to Egypt and settles down to its real business—the building of the Canal—the while we, the audience, settle down in unison to enjoy, in that comfortably callous way of ours, the vicarious thrills of stupendous disaster. The picture being, as we



ALICE FULLERTON (DEANNA DURBIN), AND BULLITT (MELVYN DOUGLAS), TO WHOM SHE LOSES HER SCHOOLGIRL HEART, IN "THAT CERTAIN AGE"; WITH GRACE (NANCY CARROLL), WHO POSES AS BULLITT'S WIFE, TO CURE ALICE OF HER PASSION.

"THAT CERTAIN AGE," AT THE LEICESTER SQUARE: DEANNA DURBIN (LEFT) IN HER NEW FILM, IN WHICH SHE APPEARS AS ALICE FULLERTON, A YOUNG LADY OVERCOME BY THE FIRST FLOWERING OF ROMANCE; WITH JUANITA QUIGLEY AND JACKIE COOPER. Deanna Durbin, the young star famous for her beautiful soprano voice and her vivacious acting, is seen in "That Certain Age" as a young person nearing her sixteenth year (as she is in real life), and consumed by a schoolgirl passion for a debonaire war correspondent, many years her senior. Jackie Cooper is seen in his first "grown-up" rôle as a boyish admirer of Alice, cold-shouldered while her affections are taken up by Bullitt. Nancy Carroll comes in as the young woman who saves the situation, and Alice's heart, by posing as Bullitt's wife.



ALICE BETWEEN TWO AGES: DEANNA DURBIN AS THE ROMANTIC SCHOOLGIRL, WITH BULLITT AND KEN (JACKIE COOPER), A BOYISH ADMIRER DISGRUNTLED BY THE APPEARANCE OF A "RIVAL."

Said, Disraeli and the rest had to be dragged in? A background of actuality, such as was used in "Old Chicago" and in "Gold Is Where You Find It" is undoubtedly useful in those super-productions, whose ultimate aim is the reconstruction of spectacular catastrophe, but in neither of these pictures were the chief characters, whose fortunes and misfortunes we were invited to follow, historically famous figures. "Hurricane" based its thrilling scenes of tropical storm on nothing more precise than an intimate knowledge of the South Sea Islands to lend them authority. "Suez," however, though it belongs undoubtedly to the category of these pictures, borrows its veneer of reality from a page of history so comparatively recently set down that it has not yet acquired the remoteness which puts up a smoke-screen between fact and fiction. Legend begins to spin its pretty webs about the figures of "great personages" with astounding alacrity, but when it comes to dealing with a man whose death in the 'nineties falls within the memory of many still alive to-day it seems to me advisable to advance with circumspection. It is surely a matter of fairly common knowledge that de Lesseps was a man of middle age when he started work on the Suez Canal. He was actually sixty-five at the time of its completion, and had been married to his first wife (who bore him five sons) for thirteen years. Yet here is Mr. Tyrone Power, still a slender and youthful bachelor, becomingly wrapped in a muted nostalgia for his first love—the future Empress Eugénie—plunging into a raging torrent to save his second, Annabella, who, in her turn, rescues him from the flood-waters and, unfortunately, perishes in the effort. A fine romantic flourish, no doubt, wherewith to top a tornado, but a curious adventure for a mature *paterfamilias*. If a tribute to de Lesseps's courage and fortitude were sought it might have been found in the young man's heroic fighting of the plague in Alexandria, for which he received



"ENTRÉE DES ARTISTES," AT THE CURZON CINEMA: CECILIA (ODETTE JOYEUX) WITH HER FORMER LOVER, FRANÇOIS (CLAUDE DAUPHIN), NOW A PROFESSIONAL DANCING PARTNER, WHOM SHE IS DETERMINED TO LURE BACK FROM HER RIVAL, ISABELLA.

"Entrée des Artistes" is a moving film of the life of the young actors and actresses at the Paris Conservatoire. The heroine, Isabella (Janine Darcey), is turned out by her foster parents. Her lover, François Polti, is forced to take a job as a dancing partner in order to raise the money to provide Isabella with a post as a secretary.

know, "a major spectacular production," deals out double doses not only of romance but of catastrophe as well. Inimical Arab tribes have the first innings. They blow up a whole mountainside and avalanches of rock come hurtling down on the struggling, fleeing, panic-stricken hordes of labourers. Then Nature takes a hand, unleashing a terrific sandstorm and a tornado that floods the valley, slashes tents to ribbons, topples the construction works, the cranes and the cisterns like so many ninepins, roars and rages, and plays the devil with Ferdinand's ditch. It is all tremendously realistic and shattering, and how poor de Lesseps ever restored order out of the wholesale chaos created by this costly simoom I do not know; but he and the Canal somehow emerge, to be duly honoured by Napoleon's Eugénie, who reserves a whispered word for her former sweetheart and gazes admiringly, as well she might, on his retreating form as he backs gracefully down a long flight of steps from her throne.

C'est magnifique, mais ce n'est pas de l'histoire. It may be said that costume-drama and spectacular showmanship have persuaded many a king and queen to step from their thrones, many a statesman to leave his desk in order to envelop romance in a cloak of history; but in the case of "Suez" the chief protagonist himself has had to submit to such fictional distortion that his great achievement has become less gripping than the truth. How successfully public imagination may be stirred by a reconstruction of sober fact was demonstrated by "The Life of Louis Pasteur," in which Mr. Paul Muni was given an opportunity to build up an impressive study of single-minded devotion to his aims such as has been denied to Mr. Power, from whom nothing further is demanded than that he should bear himself gallantly in love and peril. No actor on the screen to-day is better equipped for that task than he, and the youthful *panache* of his work marks him out as an ideal hero of period romances, whether they carry him to the desert or to imperial courts. To cast him for the part of de Lesseps is, however, as surprising as anything that happens in this strange fantasia on the subject of Suez

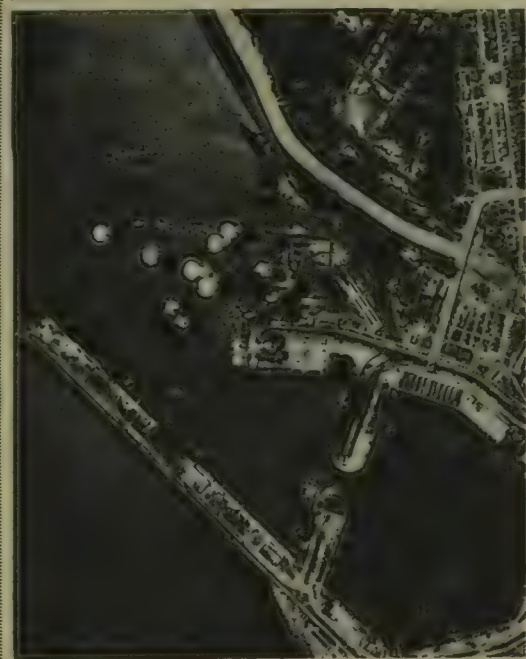
CRATERS IN THE SEA: STRANGE EFFECTS OF UNDER-WATER DETONATION.



THE PRECISION OF MODERN BOMBING: A GROUP OF BOMBS BURSTING ON THE PIER AT THE INNER ENTRANCE TO ALICANTE HARBOUR.



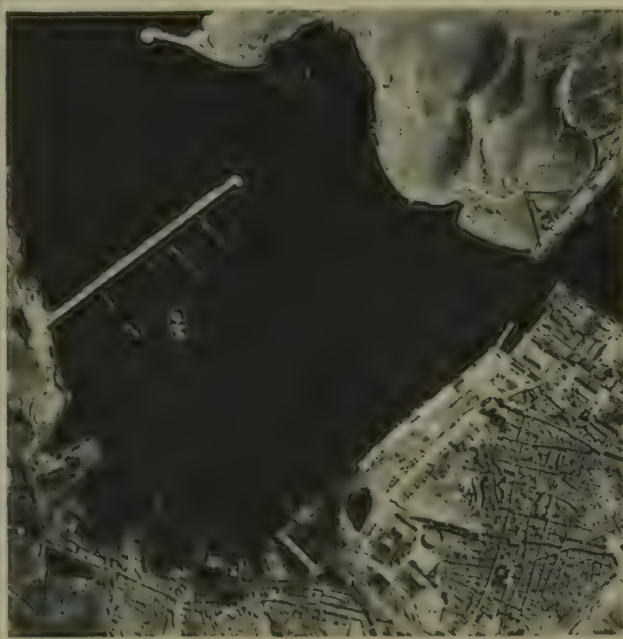
A SERIES OF BOMBS BURSTING IN A LINE IN ALICANTE HARBOUR—THE FOREMOST HITTING THE OBJECTIVE (SEEN AT TOP OF PHOTOGRAPH).



A SPANISH NATIONALIST AIR RAID ON VALENCIA'S HARBOUR ON JUNE 14 THIS YEAR: A GROUP OF BOMBS EXPLODING IN THE SEA.



AN OCCASION ON WHICH THE BOMBING WAS EXTREMELY ACCURATE: AN AIR ATTACK ON THE GOVERNMENT'S NAVAL BASE AT CARTAGENA.



GOVERNMENT WARSHIPS ATTACKED IN CARTAGENA HARBOUR (JULY 2, 1938): TWO BOMBS EXPLODING IN THE SEA ASTERN OF THE LINE OF VESSELS.



BOMBS HITTING THE PIER OF VALENCIA'S HARBOUR: A NATIONALIST AIR RAID CARRIED OUT ON JUNE 30 THIS YEAR.



BOMBS, CLOSELY GROUPED, BURSTING WITH REMARKABLE ACCURACY AT THE ENTRANCE TO THE INNER HARBOUR: AN AIR RAID ON BARCELONA.



AN AIR RAID ON BARCELONA'S HARBOUR IN SEPTEMBER: ONE OF THE PIERS HALF-HIDDEN BY THE SMOKE OF BURSTING BOMBS.



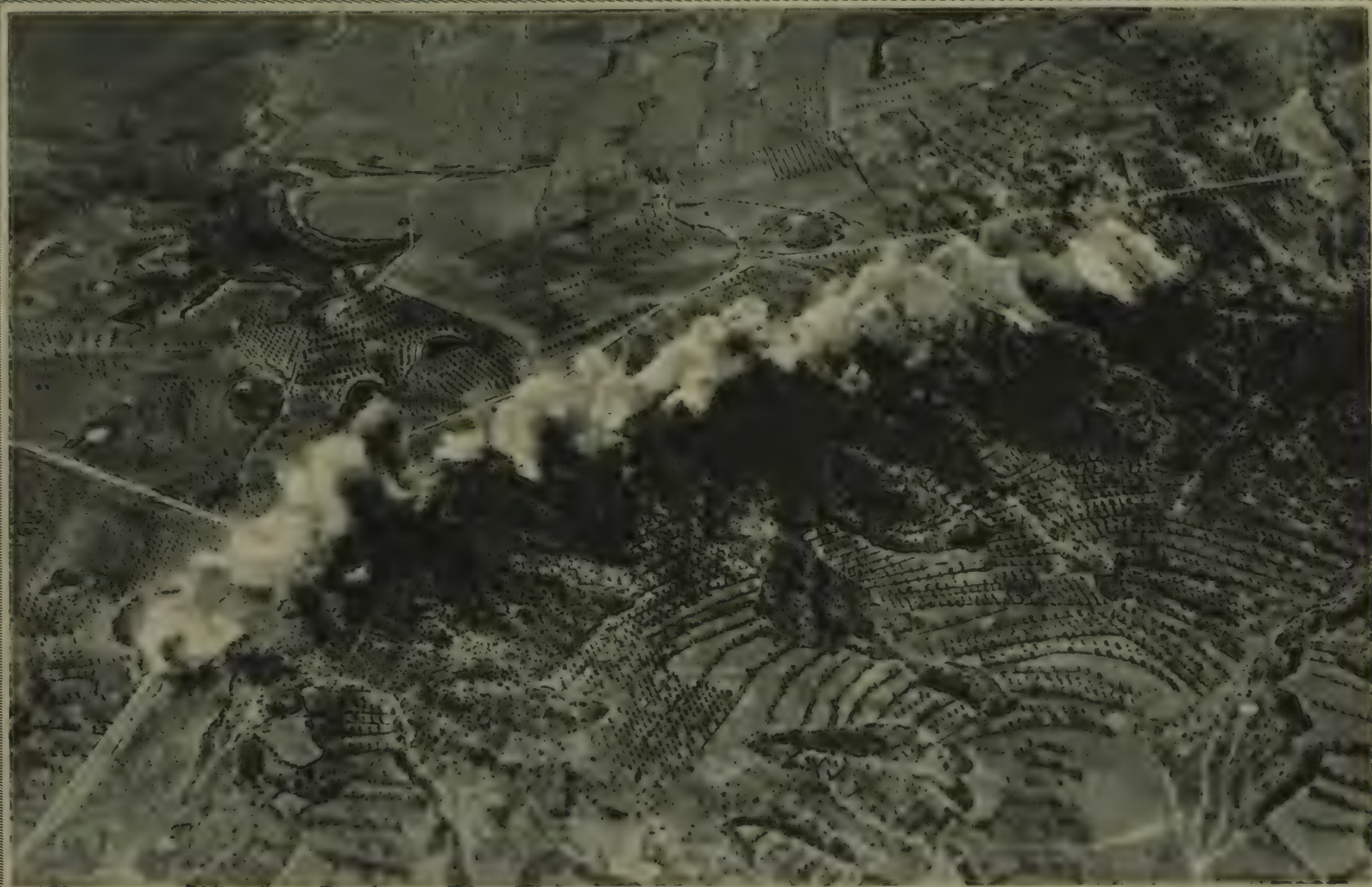
AT SAGUNTO: A PALL OF BLACK SMOKE HANGING OVER THE HARBOUR AND IMPORTANT STEELWORKS DURING A NATIONALIST AIR RAID.

The remarkable photographs on this and the following pages were taken during various bombing raids made by Spanish Nationalist air squadrons against the harbours of Barcelona, Valencia, and Alicante and the petrol storage tanks in their vicinity; and on Government fortified positions around Teruel and on the Ebro front. The bombing operations were carried out at an altitude of 13,000-16,000 ft. Our correspondent states: "Only military targets were bombed, as the photographs prove

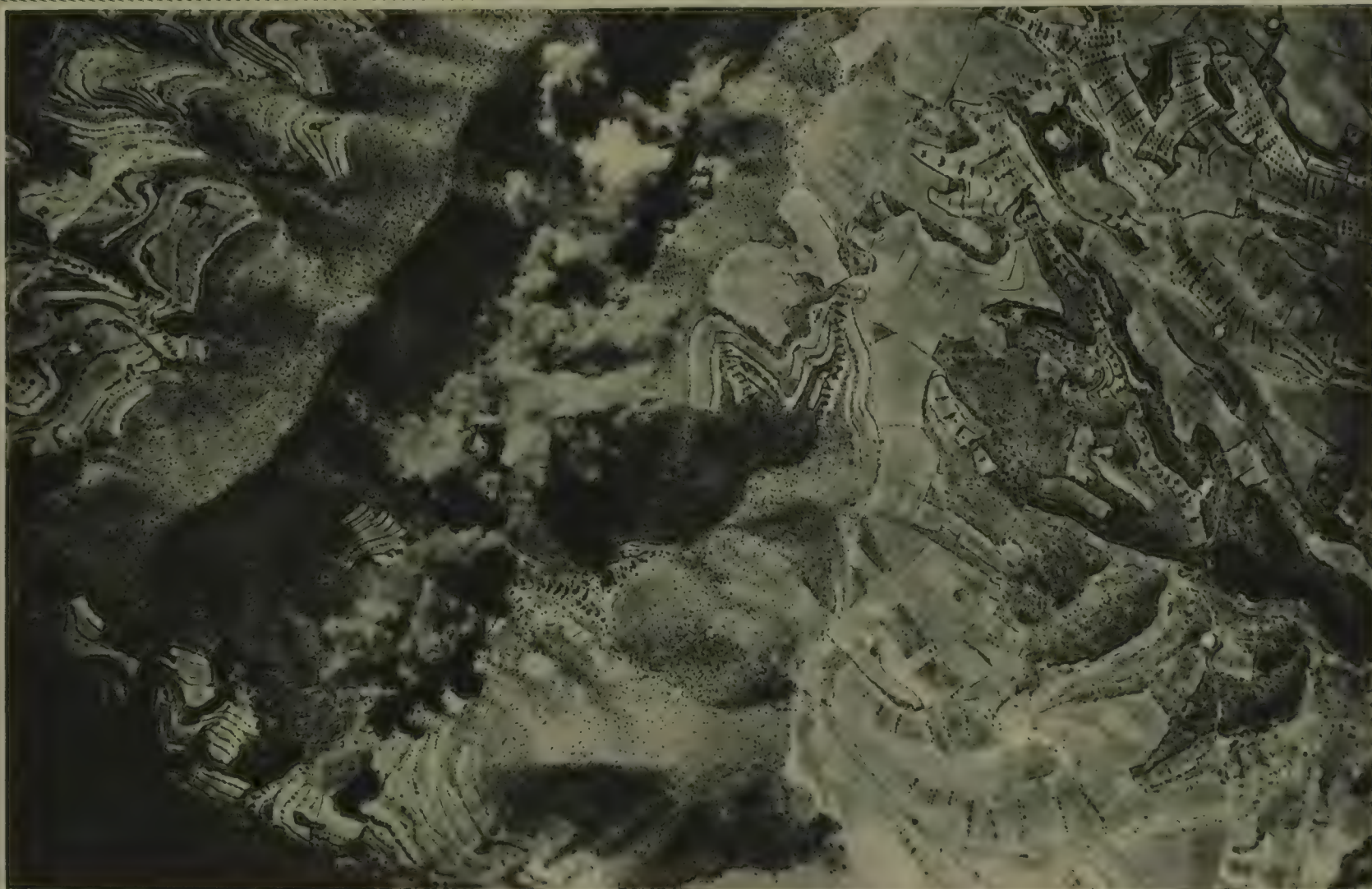
conclusively, and no civilian areas were hit during these raids, directed, at the time, only against military harbours, petrol dumps, and defence works." It is easy to visualise the effects of an air raid on those on the ground, but it is rather more difficult to understand the pilot's point of view. As these photographs show, the raiding airman is so remote from the destruction he causes that his actions must be to a large extent impersonal. By dropping bombs in groups, when

[Continued opposite.]

A BOMB "BARRAGE" ON A RIDGE AND IN A VALLEY: NATIONALIST RAIDS.



A BARRAGE LAID BY "AIR-ARTILLERY": SPANISH GOVERNMENT POSITIONS AT ALTO DE ANTS SUBJECTED TO HEAVY BOMBING BY NATIONALIST AIRCRAFT WHOSE BOMBS CAN BE SEEN BURSTING IN A LINE ALONG THE HIGH GROUND WHERE THE TROOPS WERE STRONGLY ENTRENCHED.



THE INTENSE AIR ACTIVITY ON THE EBRO FRONT DURING THE NATIONALIST COUNTER-OFFENSIVE IN AUGUST TO REGAIN THE LOST AREA: GOVERNMENT TRENCHES IN THE MEQUINENZA SECTOR BEING HEAVILY BOMBED—THEIR POSITION IN THE VALLEY INDICATED BY THE SMOKE FROM THE EXPLOSIONS.

Continued.

attacking in force, or by releasing them one after the other in line as each aeroplane flies towards the objective, the Nationalist bombers achieve remarkable accuracy, as will be seen if these photographs are studied, and there seems to be very little possibility of a bomb falling so wide of its target that damage and casualties occur among the civilian population, as has happened in China. The effect of the bombs when striking the sea should also be noticed, the

impact causing craters of different shape to appear in the photographs, according to the moment at which they were taken. The photographs showing the bombing of Government positions on a ridge and in a valley provide a contrast to those of the raids on Alicante, Valencia, Cartagena, and Barcelona. In these the impact of the bombs and their detonation sends up a dense pall of smoke and dust which, in the sheltered valley, completely conceals the troops' position.

THE BOMBER'S LEGITIMATE TARGET: MILITARY OBJECTIVES ATTACKED.



BOMBS BURSTING IN GROUPS ON THE OBJECTIVE: AN AIR RAID ON THE RAILWAY AND ROAD NEAR VILLAREAL DURING THE VALENCIA OFFENSIVE.



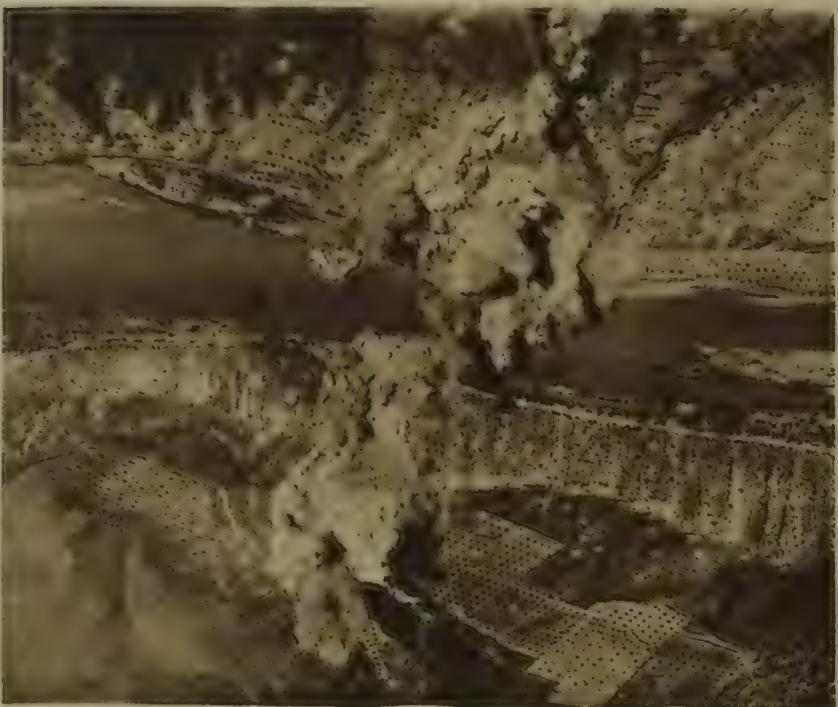
AN INSTANCE OF THE NATIONALIST AIRMEN'S ACCURACY: THE GOVERNMENT'S LINES OF COMMUNICATION NEAR VILLANUEVA DE LA CASA BEING HEAVILY BOMBED.



THE AMPOSTA BRIDGE ON THE EBRO FRONT BEFORE ITS DESTRUCTION: A PHOTOGRAPH TAKEN FROM AN AEROPLANE OF MORATO'S FAMOUS SQUADRON.



THE AMPOSTA BRIDGE EIGHT DAYS LATER—COMPLETELY DESTROYED BY THE NATIONALIST HEAVY BOMBERS, WHOSE BOMBING IS EXCEEDINGLY ACCURATE.



ON THE EBRO FRONT: THE BRIDGE SOUTH OF MEQUINENZA BEING HEAVILY ATTACKED, THE BOMBS BURSTING ON BOTH SIDES OF THE RIVER.



INTENSIVE BOMBING OF A VERY STRONGLY-FORTIFIED GOVERNMENT POSITION ON THE TERUEL FRONT: A PHOTOGRAPH TAKEN IN THE VILLACANEJA SECTOR.

On a previous page are photographs showing the bombing of Spanish Government harbours by Nationalist aircraft; here we show the actual bombing of land objectives—Government fortified positions and lines of communication. It will be seen that the raiders were extremely accurate, notably in the case of the Amposta Bridge, which was photographed before it had been attacked and again eight days later when it had practically ceased to exist. The bridges over the Ebro had a great strategic

value, as, without them, the Government troops had to be supplied over boat-bridges which were liable to be swept away or blown up at critical moments. Aircraft were used extensively on the Ebro front, and during General Franco's final counter-offensive it was usual for 200 machines to be in the air at once. The Italian Press stated recently that, since July, Italian fighters had made 200 flights and had expended 100,000 rounds of ammunition, while the bombers had made 300 raids.



WASPS BUILDING THEIR NEST, HANGING BASKET-LIKE FROM A ROSE-BUSH: PART OF A HORIZONTAL PAINTING IN INK AND COLOURS ON SILK, ATTRIBUTED TO CHAO CH'ANG (FLOURISHED ABOUT 1000 A.D.). (10 in. wide.)



THE BLUE HILLS OF SPRING: A CHINESE LANDSCAPE IN THE STYLE OF THE FIVE DYNASTIES PERIOD (907-960 A.D.) OR EARLIER, PAINTED IN COLOURS ON SILK, WITH INK OUTLINES OF TREES AND BUILDINGS. (1 ft. 4 in. by 1 ft. 5 in.)

THE CHARM OF EARLY CHINESE PAINTING REPRESENTED BY GEMS FROM A FAMOUS COLLECTION.

We reproduce on this page two of the exquisite coloured plates from a volume that will enchant all connoisseurs of Eastern art, namely, "Early Chinese Paintings." From A. W. Bahr Collection. By Oswald Siren. With 27 plates. Edition limited to 750 copies (Chiswick Press; £6 6s.). Our art critic has compared the colour-plates in this magnificent volume with the original paintings, and describes them as "extraordinarily accurate." Introducing the work, Mr. Oswald Siren writes: "In making the present selection from Mr. Bahr's rich collection at Weybridge, the main intention has been to illustrate various types and successive periods. The owner wanted to place before the public a series of good reproductions of characteristic examples particularly useful to students. . . . In looking through the selection of reproductions, which offers a cross-cut through the long evolution of Chinese painting, one may realise that, in spite of all the diversity of schools and manners, the underlying current of Chinese painting remained the same all through the ages; they all drew their ultimate inspiration from the same source of creative idealism."

REPRODUCTIONS FROM "EARLY CHINESE PAINTINGS"—A. W. BAHR COLLECTION. BY COURTESY OF THE OWNER, MR. BAHR, AND THE PUBLISHERS, THE CHISWICK PRESS.



CHINESE ART IN THE LATE 17TH CENTURY:
 "A LADY ON A SOFA," BY HSU FANG (A.D. 1694); A PAINTING
 OF THE K'ANG HSI PERIOD (1662-1722) OF THE CH'ING DYNASTY.

During the Ch'ing Dynasty in China, which lasted from 1644 to 1912, there were two reigns in which art reached an extremely high standard—those of the Emperors K'ang Hsi (1662-1722) and Ch'ien Lung (1736-1795). The charming example of Chinese painting reproduced here belongs to the first of these two reigns. In this connection it may be of interest to quote a passage on the Ch'ing period from "Chinese Art," by Leigh Ashton and Basil Gray. "In painting," we read, "the period does not show much that was new. At the same time it is by no means lacking in masters of first-rate quality, and the Chinese themselves do not regard it as a period of decadence. On the contrary, the Southern School produced in the seventeenth century the greatest masters of the Literary style in the 'Four Wangs.' . . . These artists were honoured by the Emperor K'ang Hsi, who summoned them to his court. . . . During this time a new sort of technique was introduced, known as 'boneless' painting, consisting entirely in wash without the use of any line." It is interesting to contrast the style of the above work with that of the two earlier Chinese paintings reproduced on the preceding page, which date respectively from the Five Dynasties period (907-960 A.D.) and about 1000 A.D.

REPRODUCTIONS BY COURTESY OF THE TRUSTEES OF THE BRITISH MUSEUM. BY ARRANGEMENT WITH "APOLLO."

THE FRANCO-GERMAN "PEACE PACT" SIGNED: VON RIBBENTROP IN PARIS.



THE GERMAN FOREIGN MINISTER VISITS PARIS TO SIGN A "PEACE PACT" WITH FRANCE: HERR VON RIBBENTROP WELCOMED BY M. BONNET. (Planet.)



THE GERMAN FOREIGN MINISTER DRIVING TO HIS HOTEL IN PARIS: THE OFFICIAL CARS PROCEEDING THROUGH STREETS KEPT CLEAR AND PROFUSELY GUARDED. (A.P.)



THE CONCLUSION OF THE HISTORIC PACT: HERR VON RIBBENTROP AND M. GEORGES BONNET SEATED SIDE BY SIDE SIGNING WITH GOLDEN PENS ON SPECIAL VERSIONS PRINTED ON VELLUM; IN THE SALON DE L'HORLOGE AT THE QUAI D'ORSAY. (Planet.)

Herr von Ribbentrop, the Nazi Foreign Minister, arrived in Paris on December 6 to sign the Franco-German Declaration. Elaborate precautions were taken for his safety. Two different routes from the Gare des Invalides to the hotel in the Place de la Concorde, where Herr von Ribbentrop stayed, were guarded, and the public were not allowed to know which would be used. Herr and Frau von Ribbentrop were welcomed at the Invalides station by M. Bonnet, the French Foreign Minister. The Franco-German Declaration was engrossed on cream vellum in French and in German. The two Foreign Ministers signed with a golden pen. The declaration

began with a clause pledging both countries to do their best to further good relations with the other. The next clause stated, that there were no questions of a territorial kind outstanding between the two countries, and that they both solemnly recognised as definite the frontier between them as it now runs. The third clause stated that both Governments were resolved, "without prejudice to their special relations to other Powers, to remain in touch with one another as regards all questions concerning their two countries, and mutually to consult if the future development of these questions should lead to international difficulties."



THE WORLD OF SCIENCE.



THE MAHOLI BUSH-BABY.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE other day my newspaper informed me that the police had taken into custody a "Maholi Bush-baby," found in an exhausted condition in Kensington Gardens. Not knowing what to do with such an unusual vagrant, they sent it on to the British Museum of Natural History. And from there it was promptly sent to the Zoo. By this time it was on the verge of collapse, but warm brandy and milk quickly restored its vitality!

Now what is a "Maholi Bush-baby," my readers will ask—and well they may. Briefly, it is one of the lemurs, and a native of South Africa. What it looks like may be seen in the adjoining photograph (Fig. 1). The lemurs, I should explain, are cousins of the apes and monkeys, but their "poor relations," so to speak, for they are of the stock from which the apes and monkeys—and, incidentally, I may add, from which humans as well—had their origin. As a tribe, the lemurs furnish us with a chapter in evolution of quite singular interest, since its members display very striking differences of form due to adjustments to very different modes of life.

The "Bush-baby" is a member of the genus *Galago*, which is confined to Africa, where it is represented by several species presenting a wide range in the matter of coloration and size. They differ from all the other lemurs in their conspicuously large ears, which are furthermore peculiar in that they can be folded up and made to lie flat on the head. And this is done, apparently, when they have to make their way about among thick foliage, especially if wet. Yet another peculiarity, which they share with the mouse-lemurs of Madagascar, is found in the conspicuously long hind-foot, owing to the elongation of the two bones forming the base of the ankle-joint, a feature which is even more exaggerated in that singular creature the tarsier—also one of the lemur tribe—found in the islands of the Indo-Malay Peninsula.

cones exactly like those of the human hand. But the slightly bulbous area seen on the ends of our fingers is here enlarged to form a large, circular disc. Now here are no mere "differences" between the human hand and that of the lemur. It is a difference which has come about as an adjustment of the lemur hand to the constant

types of animals, which use their tails as prehensile organs, since the sensitive surface enables a sure grip to be taken when it is curled round a branch.

One of the most characteristic features of the lemurs is the long tail. But this is never prehensile, and may serve as a sort of "balancing-pole" when leaping from one branch to another. But there are some members of the lemur-tribe which have either no more than the merest apology for a tail, or none at all. And these, be it noted, are all sluggish, slow-moving creatures. That strange-looking animal, the West African potto (*Perodicticus*), affords a good example wherein the tail

is reduced, from disuse, to little more than a stump. It needs no tail, for, as will be seen in Fig. 2, its hands have become transformed into grasping organs, recalling those of the chameleon, and it moves quite as slowly.

But this hand has undergone a yet further transformation, for the index-finger has become reduced to a mere vestige, in the form of a knob. It has also, it will be noticed, yet other structural changes in conformity with its mode of life. These are seen in the small ears and the large eyes, for it is a nocturnal animal. One would have supposed that, since it takes its walks abroad when the rest of the world is asleep, large ears would have been of great service. Unfortunately, nothing is known of its habits in a wild state, hence we have no clue as to yet another, and very remarkable, peculiarity. And this is seen in the elongation of the spines which arise, as in nearly all other mammals, from the upper surface of the neck-vertebrae.

Here they are so long as to project beyond the level of the surface of the back as a series of "knobs"! Finally, the position assumed during sleep is peculiar. This has been observed in menagerie specimens. During this time, it grasps a vertical bough with both hands and feet, which are drawn up close together, when the head is thrust down between the arms. A similar position is assumed by its near relations the "slow lemurs," or lorises (*Nycticebus* and *Loris*) of India,



1. MAHOLI BUSH-BABIES, ONE OF WHICH WAS FOUND RECENTLY BY THE POLICE IN AN EXHAUSTED CONDITION IN KENSINGTON GARDENS.

The Maholi Bush-baby is one of several species of the genus *Galago*, which is found only in Africa.

stimuli set up by grasping boughs, for these ridges lodge not merely sweat-glands, but also delicately sensitive nerve-endings, supplying the hand with a very keen sense of touch, which is of great importance to a creature spending its life among trees. We find these circular discs, seen in the red-fronted lemur and the bushy-tailed galago, shown in the adjoining photograph (Fig. 3), in a greatly exaggerated form in that aberrant type of lemur, the tarsier, of the Malay Islands, where they form, both on the fingers and toes, large sucker-like discs.

Another version, so to speak, of these sensitive, finger-tip

climbing discs is found in the toes of the gecko, where the transverse lines seen in our own hands, and those of the lemurs, are drawn out to form thin plates, or lamellae. Their effectiveness is astonishing, since a gecko can climb up a window-pane. But, more than this, my old friend the late Dr. Gadow of Cambridge had a pet gecko which would climb up the wall of his study and, reaching the ceiling, would hold on to the wall by the suckers of its hind-feet, bend the body downwards, and grip the ceiling with its hands; then, taking a grip with its hind-feet, it would run about, belly upwards, with the ease of a fly, which, by the way, also has sucker feet. Similar transverse ridges bearing delicate nerve-endings are found on the naked under-surface of the tails of many very different



2. AN ANIMAL OF MANY PECULIARITIES: THE POTTO (*PERODICTICUS*), ANOTHER OF THE AFRICAN LEMURS.

Not the least of this animal's many peculiarities is the fact that the tips of the spines of the neck-vertebrae are so long as to form a series of knob-like prominences projecting beyond the level of the back.

Another and most interesting structural feature is found on the inner surface of the hand. In our own hands, if the palm be carefully examined with a lens, it will be found that the skin is marked by closely-set parallel ridges, and if the lens is sufficiently powerful, these ridges will be seen to lodge flattened cones, each with a minute pit. The same is true of the palmar-surface of the fingers, the last joints of which have a slightly bulbous appearance. The cones of these ridges, through the small pits, exude a certain amount of sweat, in some people more than others, and this exudation serves to keep the skin moist and supple. But in the lemurs they play a more important part. For in the red-fronted lemur, for example, the palm presents a series of semi-circular pads divided by deep grooves, and each pad is marked by ridges bearing



3. THE BUSHY-TAILED GALAGO; SHOWING VERY DISTINCTLY THE SUCKER-LIKE PADS AT THE ENDS OF THE FINGERS AND TOES WHICH GIVE A GREATLY INCREASED SECURITY OF GRIP.

The first, or "index," finger in all the lemurs is armed with a sharp claw, while all the other fingers and toes have flat nails, as in their near relations the monkeys.

Photographs by D. Seth-Smith.

Ceylon and the Malay countries, which assume a similar position when asleep, and they present the same peculiar hand; that is to say, the index, or first, finger has become reduced to a vestigial condition. But they differ from their larger relative, the potto, in the longer and more slender limbs and the total absence of a tail. The ears, as in the potto, are very small, but the eyes are, relatively, much larger. Their responsiveness to the intensity of light is very marked. During the night, when hunting, the pupils are very large and round, but by day they contract to form vertical slits.

ARTISTIC PHOTOGRAPHS BY THE DUKE AND DUCHESS OF GLOUCESTER.

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Africa. The beauty of composition of these photographs, and the subtlety of the effects achieved—particularly of the cloudy skies—need no emphasising from us. A further description of their Royal Highnesses' visit to Kenya appears on the following pages.

ONE OF THE SERIES OF VERY FINE PHOTOGRAPHS TAKEN BY THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF GLOUCESTER DURING THEIR RECENT VISIT TO EAST AFRICA: "LANDSCAPE WITH CLOUDY SKY."

WE have the privilege of reproducing, upon this and the succeeding pages, a number of the very fine photographs taken by their Royal Highnesses the Duke and Duchess of Gloucester during their recent visit to East [Continued above on right.]

"SCENE ON THE NORTHERN KENYA FRONTIER": ONE OF THE PHOTOGRAPHS TAKEN BY THE DUKE AND DUCHESS OF GLOUCESTER WHILE ON SAFARI.



PHOTOGRAPHS BY THE DUKE AND DUCHESS OF GLOUCESTER: KENYA HIGHLAND LANDSCAPES, AND SHY GAME IN THE WILDS.

PHOTOGRAPHS REPRODUCED BY GRACIOUS PERMISSION OF THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF GLOUCESTER. (COPYRIGHT STRICTLY RESERVED.)



ONE OF THE SERIES OF FINE PHOTOGRAPHS OBTAINED BY THE DUKE AND DUCHESS OF GLOUCESTER WHILE ON SAFARI IN EAST AFRICA: "VIEW ON THE RIVER GUASO-MYERO, NORTHERN KENYA."



"A GARDEN ON MOUNT ELGON": A LOVELY PLEASANCE JUST NORTH OF THE EQUATOR, BUT REMINISCENT OF THE GROUNDS OF SOME OLD ENGLISH COUNTRY HOUSES; NEAR THE 4,000-FT. EXTINCT VOLCANO ON THE KENYA/UGANDA BORDER.



"ORYX ANTELOPE": THE PRODUCT OF A SUCCESSFUL "STALK" WITH THE CAMERA, SHOWING TWO OF THE ANTELOPES APPARENTLY BUTTING EACH OTHER, UNCONSCIOUS OF THE PHOTOGRAPHER.



"A GAZELLE" (PROBABLY A FEMALE GRANT'S GAZELLE): ANOTHER HIGHLY SUCCESSFUL ANIMAL STUDY.



"A GARDEN IN KENYA": AN ASTONISHING REPRODUCTION OF AN ENGLISH SCENE IN A TROPICAL COUNTRY.



"GIRAFFE": A STRIKING EXAMPLE OF ACTION PHOTOGRAPHY, GREAT SKILL AND JUDGMENT BEING REQUIRED TO GET SUCCESSFUL PICTURES OF THESE ANIMALS IN OPEN COUNTRY.



"SCENE ON THE KENYA NORTHERN FRONTIER": A PICTURESQUE PHOTOGRAPHIC COMPOSITION.



"A GARDEN AT DELORAINE": WHERE IS THE RESIDENCE OF LORD FRANCIS SCOTT, WITH WHOM THE DUKE AND DUCHESS STAYED.



"VIEW FROM KAMERIN, NEAR ELDORET": A MAGNIFICENT LANDSCAPE IN THE KENYA HIGHLANDS, WITH HEAVY CLOUDS THROWING DARK SHADOWS OVER THE COUNTRY—AN EXAMPLE OF ARTISTIC PHOTOGRAPHIC COMPOSITION.



"A GARDEN ON THE ABERDAIRES": ANOTHER BEAUTIFUL KENYA PROPERTY, IN A RANGE OF MOUNTAINS RISING TO OVER 13,000 FEET AND ACTUALLY TRAVERSING THE EQUATOR AT THEIR NORTHERN END.

THE superb photographs reproduced on these and on the preceding page are the products of the recent visit to Kenya of the Duke and Duchess of Gloucester. It will be recalled that their Royal Highnesses went out, at the end of last August, to East Africa, where it was hoped that the Duchess would find the climate beneficial. By September 2 her Royal Highness's health had so much improved that she decided, contrary to her original intentions, to accompany the Duke on safari. They camped at Carissa, on the northern frontier of Kenya, and there the Duchess found the camp life most enjoyable. The Duke was chiefly in search of Gerenuk gazelle, but the Duchess contented herself with sketching and taking photographs. Later in the month they returned to Deloraine. Lord Francis Scott's beautiful property near Rongai, in the Kenya highlands, after a most successful safari, the final night of which was spent in a hut in the tree-tops, from which they saw many rhino. The Duchess of

(Continued opposite)

Gloucester's accomplishments as an artist and photographer have already received tribute in our pages, when we published a number of her water-colours, and also some big-game photographs taken by her, in our issue of November 9, 1935, at the time of her marriage to the Duke. She has long been fond of visiting East Africa, having gone there first in 1929, when she accompanied her uncle, Lord Francis Scott. She was so charmed with the life that she remained a year and a half, visiting Uganda, Tanganyika, and Zanzibar, and only returned to Britain in 1931. She returned to Kenya, however, later that year, and also again in 1933. After doing a good deal of shooting she decided that the camera made a stronger appeal to her than the rifle, and took to photographing wild animals. Working in conjunction, she and the Duke of Gloucester have had complete success with ambitious artistic photographic compositions, success to which the reproductions on these pages bear ample witness.

A PICTORIAL COMMENTARY ON RECENT EVENTS AT HOME AND ABROAD.



HER SECOND AND LAST VOYAGE TO THE TYNE: THE "BERENGARIA" LEAVING SOUTHAMPTON FOR JARROW, WHERE SHE WILL BE BROKEN UP.

The "Berengaria," which was bought by Sir John Jarvis on behalf of a new company specially formed to undertake the work of scrapping her, left Southampton for the Tyne on December 6. She will provide work for 200 men for two years at Jarrow, a distressed area, and the project was started with that in view. The famous liner first visited the Tyne in 1922 to have her boiler furnaces converted from coal to oil-burning. (C.P.)



THE FIRST GROUP OF JEWISH REFUGEE CHILDREN FROM GERMANY ARRIVE IN ENGLAND: AN OFFICIAL CHECKING THEIR IDENTIFICATION TAGS AT HARWICH.

The first group of Jewish refugee children to arrive from Germany landed at Harwich on December 2. The contingent consisted of about 160 boys and 40 girls, and their ages ranged from five to seventeen. The usual passport formalities were waived by the authorities, but each child was issued with a special form as an identity paper. The children are from middle-class homes in the Berlin, Hamburg, Leipzig and Breslau areas. (Wide World.)



THE EFFECTS OF A BLIZZARD IN THE UNITED STATES: CARS PARKED IN WASHINGTON COVERED WITH SNOW WITHIN A FEW MINUTES. (Keystone.)

The United States has recently suffered extensive loss in two disasters which afford a striking contrast. In one case snow caused the death of eighty-one persons, damaged farm buildings, and destroyed stock, and in the other fires destroyed over three hundred homes and burnt a vast area of woodland. The blizzard occurred on November 25, and covered about a third of the country with snow and ice. Shipping, train and air services were brought to a standstill along



THE DISASTROUS FOREST FIRES IN SOUTHERN CALIFORNIA: AN AERIAL VIEW OF THE HEAVILY WOODED SLOPES OF TOPANGA CANYON IN FLAMES. (Wide World.)

the Atlantic seaboard and so sudden was the fall of snow that cars parked in the streets were covered with a deep layer within a few moments. In New York an average of 8 in. of snow fell.—The forest fires in Southern California, which were subdued by November 24, destroyed three hundred homes and caused damage estimated at £1,000,000. In Topanga Canyon one hundred residences were burnt down. A change in the wind saved the Malibu Beach film colony.



PROBABLY EUROPE'S FINEST WORKING-CLASS HOUSING SCHEME: QUARRY HILL FLATS, LEEDS, WHICH HAVE MANY CONVENIENCES, IN COURSE OF CONSTRUCTION.

Some nine hundred municipal flats are being built at Quarry Hill, Leeds, and when completed they will probably be the finest in Europe. Many of the flats are already occupied and the tenants are enjoying all the conveniences provided for them. The buildings are equipped with foolproof lifts, while there is an up-to-date system of refuse-disposal. Among the special features are a shopping centre; central laundry; a nursery school; a wireless-relay station, and a children's playground. (Fox.)



THE MODERN FACE OF BERKELEY SQUARE: A VIEW OF THE NEW AIR MINISTRY BUILDING RECENTLY OPENED BY SIR KINGSLEY WOOD.

The change which has come over Berkeley Square is emphasised by the Air Ministry's new premises at Berkeley Square House which Sir Kingsley Wood opened on December 6. Although the destruction of familiar buildings is to be regretted, it must be admitted that the new building will offer relief to the increasing staff of the Air Ministry. The offices will be occupied by the Directorate of Contracts and other important departments. (Wide World.)

A WINDOW ON THE WORLD: NOTABLE HAPPENINGS IN PICTURES.



THE GRAND DUKE MICHAEL ALEXANDROVITCH'S GARTER REGALIA FOR SALE: THE GARTER, THE COLLAR, THE GREAT GEORGE, THE LESSER GEORGE, AND THE STAR.

At Sotheby's on December 15 will occur the unusual event of a sale of a collection of regalia of knightly Orders, including those of the Garter. These belonged to the late Grand Duke Michael Alexandrovitch of Russia, brother of the Tzar Nicholas II. It is, in particular, most unusual for Garter regalia to come into the market, since custom lays it down that, in all except "special" cases, they should be returned to the Sovereign upon the death of the holder.



A SEQUEL TO THE DISAPPEARANCE OF THE WHITE RUSSIAN GENERAL MILLER: MADAME SKOBLINE (AT BACK) ON TRIAL IN PARIS.

Madame Skobline, better known as the Russian singer La Plevitzkaia, appeared in court in Paris on December 5, charged with complicity in the abduction of the White Russian, General Miller, who mysteriously disappeared in Paris last year. General Miller was head of the White Russian Veterans' Association in Paris. His predecessor had also disappeared mysteriously. (*Wide World*.)



THE WRECKING OF ULSTER CUSTOM HUTS ON THE EIRE-NORTHERN IRELAND BORDER BY TIME-BOMBS PLACED IN SUIT-CASES: THE FERRYHILL POST, COMPLETELY SHATTERED BY A POWERFUL EXPLOSIVE.

At the end of last month a number of Ulster Customs posts along the Eire-Northern Ireland border were wrecked by time-bombs placed in suit-cases. At the Tullydonnell post a police patrol narrowly escaped annihilation. In some cases the suit-cases were addressed to local residents and handed to bus conductors with instructions to leave them at the Customs post till called for. These outrages were followed by another, when the new hall of the Gaelic Athletic Association at Gortin, Tyrone, was wrecked by bombs.



SOUTH AFRICA'S PESSIMISTIC DEFENCE MINISTER IN ITALY: MR. PIROW, WITH COUNT CIANO, THE ITALIAN FOREIGN MINISTER, AT ROME.

After his visit to Germany, which was recorded in our last issue, Mr. Pirow, the South African Defence Minister, went on to Rome. Here he saw Signor Mussolini, Count Ciano, the Foreign Minister, General Pariani, Under-Secretary for War, and Dr. Guarneri, the Minister for Trade and Foreign Exchange. In a statement later issued in London Mr. Pirow spoke of Europe "drifting into war." (*Keystone*.)



OFFICIAL RECOGNITION FOR JOHN ARMSTRONG, THE ENGLISH SURREALIST PAINTER: "DREAMING HEAD," THE REMARKABLE WORK BOUGHT BY THE TATE. (17½ × 30½ in.)

The exhibition of the work of John Armstrong, the leading English surrealist painter, at the Lefevre Galleries was noticed in our last issue. This painter's work acquires a new importance with the purchase of the above painting for the Tate Gallery. John Armstrong has had an eventful life, and among other things has done *décor*s for many films, including "Henry VIII." and "Things to Come." Many of the titles of his pictures have been suggested by his friend Charles Laughton.



THE MAGNIFICENT NEW PORTUGUESE PARLIAMENT BUILDING INAUGURATED IN LISBON: THE OPENING OF THE CEREMONY, ATTENDED BY THE PRESIDENT, GENERAL CARMONA, AND DR. SALAZAR, THE PREMIER.

The new Parliament House recently opened in Lisbon was formerly a convent, dating back more than a hundred years. It is situated in Largo Sao Bento, in the centre of Lisbon. In 1853, when religious orders were abolished in Portugal, the building was earmarked for use as a national Parliament building. Alterations to it have recently been completed. In the interior a circular chamber has been constructed and fitted for the use of the assembly in session, with desks and public galleries. The exterior has also been largely remodelled, and is now floodlit at night. (*Keystone*.)

PERSONALITIES AND EVENTS OF THE WEEK.



THE OXFORD RUGBY XV., WHO LOST TO CAMBRIDGE BY 6 POINTS TO 8 AT TWICKENHAM.

The University Rugger match took place at Twickenham on December 6. The Oxford team (from l. to r.): back, standing: H. R. G. Percy (Brasenose), H. Muller (University), I. W. Sutherland (Magdalen), S. Pether (St. Peter's Hall), P. C. Phillips (University), T. J. Cowen (Trinity), R. E. Luyt (Trinity), W. M. Jackson (University); seated—H. H. Pennington (St. Edmund Hall), R. M. Marshall (Trinity), H. D. Freakes (Magdalen; captain), D. G. G. Coles (Trinity), I. H. Watts (St. Peter's Hall); on ground—T. R. Thomas (Hertford), G. A. Hollis (Christ Church).



MR. FRANCIS E. TEMPLER.
Captain of the Cambridge University Football XI, which beat Oxford on the Dulwich Hamlet ground by five goals to three on December 3.



MR. H. S. SEAFORD.
Captain of the Oxford University Football XI, which was beaten by Cambridge by five goals to three on December 3. The teams are now level.

PEOPLE AND OCCASIONS IN THE PUBLIC EYE.



THE CAMBRIDGE RUGBY XV., WHO BEAT OXFORD BY 8 POINTS TO 6 AT TWICKENHAM.

The Cambridge team (from l. to r.): back, standing: P. Sherrard (Magdalen), M. Dods (King's), J. H. Steeds (St. Catharine's); second row, standing—K. I. Geddes (Caius), C. L. Newton-Thompson (St. John's), P. A. R. Lindsay (Clare), F. J. Leishman (Corpus Christi), J. C. Swanson (Clare); seated—T. R. Parry (Clare), J. C. S. Forrest (St. Catharine's), W. O. Chadwick (St. John's; captain), R. B. Bruce-Lockhart (Corpus Christi), K. D. Downes (Christ's); on ground—J. Parsons (St. Catharine's), T. R. Jukes (Pembroke). Cambridge won a thrilling match by a goal and a penalty goal to two penalty goals.



MR. FREDERICK ELWELL.
Elected a Royal Academician at a General Assembly of Academicians and Associates on December 5. Was elected an Associate in 1931, and his work has been purchased by the Chantrey Bequest for the Tate Gallery and by many provincial galleries.



CAPTAIN C. G. LANCASTER.
Elected M.P. (Con.) in the by-election for the Fylde Division of Lancashire on December 1. He had a majority of 20,615 over his Socialist opponent. The Conservative majority at the General Election was 23,352. Sixty-six per cent. of the electors voted.



M. CORNELIU CODREANU.
Leader of the "Iron Guard," the Rumanian Fascist organisation. Shot while attempting to escape from his guards, November 30. By profession a lawyer, he came of German-Polish parentage. Was arrested last spring and charged with high treason. He was thirty-eight.



SIR THOMAS CALLENDER.
The electric lighting pioneer whose firm was the first to lay electric cables under the Strand. Died December 2. Played a part in the laying of cables for the first electric railway in this country. Deputy - Chairman, Callender's Cable and Construction Co.



DR. EMIL HACHA.
Elected President of Czechoslovakia by the National Assembly at Prague, November 30. Born near Budweis, 1872. Senate's President, the Prague Administrative Court, 1918. President, the Supreme Administrative Court, since 1925. Member of the Hague Permanent Court of Arbitration.



SIR JAMES COOKE-COLLIS.
Appointed to be the first Northern Ireland Government Agent in Great Britain. Formerly G.O.C., Northern Ireland Forces. Served in the Boer War (when he was wounded) and in the Great War. Governor, Batum Province of South Russia, 1918.



JOHANNA HOFMANN.
A former beauty specialist in the German liner "Europa"; sentenced to four years' imprisonment for spying on behalf of the German Government, at New York, on December 2. Three men were sentenced with her. Fourteen others accused of espionage could not be brought to trial.



THE QUEEN VISITS THE WAIFS AND STRAYS SOCIETY'S BAZAAR: HER MAJESTY RECEIVING A BOUQUET FROM TWO CHILDREN FROM THE BECKENHAM HOMES.

H.M. the Queen was present at a concert given at the Dorchester Hotel in connection with the Waifs and Strays Society's bazaar on December 5. Her Majesty was received by Lady Glamis, the chairman, Colonel the Hon. Edward Wyndham and Mr. W. R. Vaughan. The bazaar had been opened earlier by the Duchess of Portland. The proceedings are being devoted to the erection of a central building at the new Training Centre at Redbourn, near St. Albans.



LIEUT.-GEN. W. K. VENNING.
Appointed Quartermaster-General to the Forces, in succession to General Sir Reginald May, whose tenure expires in Feb. 1939. Has had long experience of Army administrative work. Recently commanded an infantry brigade. He is fifty-six.



LIEUT.-GEN. W. D. S. BROWNRIGG.
Appointed to be Director-General of the Territorial Army in succession to General Sir Walter Kirke, whose tenure expires in August 1939. Appointed Military Secretary to the Minister for War this year. Commanded a Territorial Division, 1935-38. He is fifty-two.



AT the close of this memorable Year of DUNLOP Jubilee—a year of such great significance in the evolution of sport and transport—we take especial pleasure in wishing all users of DUNLOP Products throughout the world a joyful festive season and a peaceful and prosperous New Year.





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PICTURES BY THE GREATEST OF MODERN SPANISH PAINTERS.



"THE CARDINAL": BY IGNACIO ZULOAGA, THE FAMOUS SPANISH ARTIST, WHO IS HOLDING HIS FIRST EXHIBITION IN THIS COUNTRY.



"BLANCHE BARRYMORE": THE POET WHO WRITES UNDER THE NAME OF MICHAEL STRANGE, IN THE COSTUME OF HAMLET.

A NOTABLE EXHIBITION: ZULOAGA'S FIRST BRITISH SHOW.



"THE HOUSE OF THE BISHOP OF TARAZONA": A PAINTING BY IGNACIO ZULOAGA, ONE OF THE GREATEST OF SPAIN'S MODERN PAINTERS.



"PADRE DOMENICANO": A STRIKING PORTRAIT OF A BASQUE MONK RECENTLY SHOWN AT THE EXHIBITION OF INTERNATIONAL ART IN VENICE.



"COQUETTERIE": A DELIGHTFUL STUDY OF A SPANISH WOMAN AT HER TOILETTE IN PREPARATION FOR THE FIESTA.



"OTERITO": A PORTRAIT OF THE WELL-KNOWN SPANISH DANCER, WHO HAS PERFORMED IN LONDON, WHICH WAS ALSO EXHIBITED IN VENICE.



"UNE ESPAGNOLE": A STUDY BY A SPANISH PAINTER WHO INTERPRETS THE REAL CHARACTER OF HIS RACE.



"THE MARCHESA CASATI": A FAMOUS HOSTESS AND THE MOTHER-IN-LAW OF VISCOUNT HASTINGS.



"JUAN BELMONTE": THE WELL-KNOWN BULL-FIGHTER WHO IS A GREAT FRIEND OF THE ARTIST.

The first exhibition of paintings by Ignacio Zuloaga to be held in Britain will open at the New Burlington Galleries to-day (December 10) and will continue until January 6. Regarded by many as the greatest of Spain's modern painters, Ignacio Zuloaga has had no fewer than eighty different shows in various countries and his pictures have been purchased by galleries throughout the world. The New York authorities paid 24,000 dollars for one of his masterpieces, "The Victim of the Feast." The present exhibition has been organised by Lady Austen Chamberlain, who completed the arrangements during her recent visit to Spain,

and the proceeds will be devoted to distressed women and children in that country. Thirty-eight paintings will be on view and will include portraits of "Belmonte," the famous bull-fighter; "Oterito," the dancer; "Etcheandia," the actress; and "De Falla," the composer. Among the landscapes is one of the "Alcazar of Toledo," painted after its partial destruction in the siege of two years ago. In an appreciation of the artist, Lady Chamberlain states: "Zuloaga is to-day the standard bearer of the classical tradition of El Greco, Goya, and Velasquez. For El Greco he has always had a passionate admiration...."

CHARLES DICKENS' PEN-CASE; AN ENGRAVER'S LIGHT-CONDENSER;
CERAMICS AND FURNITURE: "V. AND A." ACQUISITIONS.



A TYPE EXCEEDINGLY RARE IN JAPANNED FURNITURE: A BEECHWOOD DAY-BED WITH "ORIENTAL" FIGURES AND BAROQUE STRAPWORK IN GOLD AND SILVER.



DEPICTING THE HERALDIC SHIELD OF THE AUSTRIAN EMPIRE, SUPPORTED BY KNIGHTS: A GERMAN STAINED-GLASS ROUNDEL. (LATE FIFTEENTH-CENTURY.)



OF TECHNICAL, AS WELL AS ARTISTIC, INTEREST: AN ATTRACTIVE PERSIAN EARTHENWARE BOWL OF THE LATE 12TH, OR EARLY 13TH, CENTURY.



USED BY ENGRAVERS TO CONCENTRATE THE BEAM OF LIGHT FROM A LAMP: A LARGE GLOBULAR VESSEL, WHICH WAS FILLED WITH WATER.



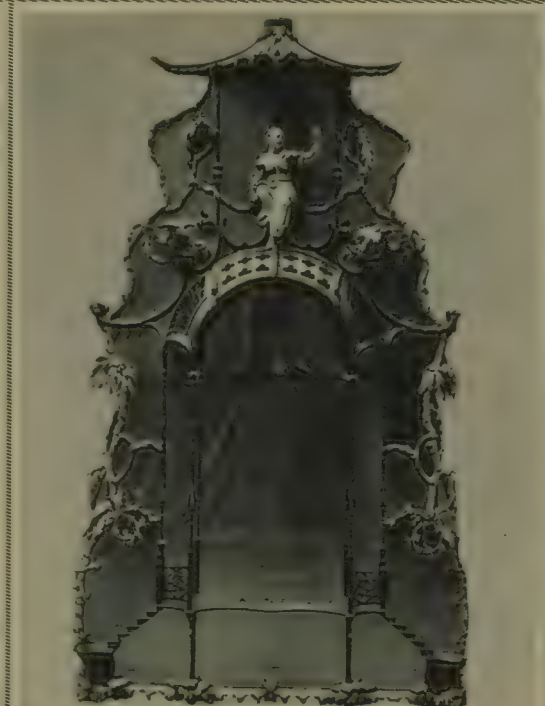
SHOWING AFFINITIES WITH NEOLITHIC POTTERY FOUND ALSO IN WESTERN ASIA AND RUSSIA: A PAINTED JAR FROM KANSU.



AN INTERESTING RELIC OF CHARLES DICKENS: A PEN-CASE, MADE OF AN ORIENTAL WOOD, BEARING HIS INITIALS AND THE DATE 1830.



A MOST REPRESENTATIVE AND ADMIRABLE SPECIMEN OF THE NEO-CLASSICAL STYLE: A CARVED AND GILT OVERMANTEL MIRROR FROM BRADBOURNE, KENT.



ONE OF THE MOST IMPORTANT DECORATIVE OBJECTS ACQUIRED IN RECENT YEARS: A CARVED AND LACQUERED MIRROR DATING FROM ABOUT 1740.

On this page we reproduce some of the recent acquisitions of the Victoria and Albert Museum and a few notes amplifying the descriptions given above may be of interest. The day-bed, which recently belonged to the Duke of Infantado, belongs to a type exceedingly rare in japanned furniture and dates from about 1730. It is notable for the excellent design of the back, solid splat, and cabriole legs, and for the high quality of the japanning, of which the ground is of the rare "sealing-wax" red. The fifteenth-century German roundel was acquired from the W. R. Hearst collection. It shows the heraldic shield of the Austrian Empire supported by two armed knights, against a background of deep ruby glass diapered with patterns scraped through a film of black paint. The Persian earthenware bowl is of technical as well as artistic interest. Standing out in sharp contrast against the creamy-white ground of the well, a fantastic animal is painted

in a black pigment through which details were engraved before the application of a coat of transparent glaze. The painted earthenware jar, from Kansu, in Northern China, was discovered by Professor J. G. Andersson, the geologist of "Peking Man" fame. It dates from the first half of the 3rd Millennium B.C. The interesting relic of Charles Dickens was a bequest from the late Mr. E. V. Lucas. It appears to have been acquired by Dickens when he was only eighteen years of age. The carved overmantel mirror was until lately at Bradbourne, Kent, and was doubtless supplied to furnish the new drawing-room built in 1774. The gryphons, terminating in scroll-work on the cresting, possess a vitality very unlike the usual tame handling of such beasts at this period. The quality and colour of the lacquer of the *chinoiserie* mirror has no known parallel in the decoration of contemporary English furniture.

Whence?



Bushman" Paintings are one of the seven wonders of Southern Africa. They are to be found in caves and rock shelters throughout the country and represent the art of a Neolithic people whose origin and history are wrapped in mystery. Research has established that these paintings—an example is illustrated above—date back thousands of years. There are other mysteries, notably the Zimbabwe Ruins, and further recent discoveries suggest that there is much still to be explored in Southern Africa. Why not see some of these "wonders" yourself and, at the same time, come under the spell which this alluring land casts on all her visitors.

It is an appropriate time to get away from the atmosphere of uncertainty, as well as to escape the rigours of Winter. In South Africa peace and tranquillity reign, sunshine prevails and fruits and flowers dominate the landscape. Consult your local Travel Agent or write to the Travel Bureau, South Africa House, London, W.C.2, for illustrated publications and details of Winter fares. It is now only a 14-day voyage to—

South Africa

A PAGE FOR COLLECTORS.

SPANISH PAINTING FROM GRECO TO GOYA.

By FRANK DAVIS.



CHARITY sometimes appears upon the world's stage in odd and not very dignified disguises. In this instance, her intrinsic virtue seems the more splendid by reason of the noble mantle which covers her. The occasion is an exhibition at the Spanish Art Gallery (Tomas Harris, Ltd), 6, Chesterfield Gardens, in aid of the British Red Cross Society's Spanish Relief Fund, and it is scarcely necessary to add that its purpose is to mitigate the sufferings of all Spaniards, irrespective of their political label and without regard to their ideology. This said, it remains to remark that never was a good cause honoured by more distinguished painters and to give some reasons for so categorical a statement.

All visual works of art, in whatever medium—all worth-while works of art, that is—touch the emotions with greater or less intensity. Some merely caress man's mind with a gentle melancholy; others, more violent and direct, immortalise a single moment of action. Few pierce the heart, and this, I think, is the peculiar and inescapable magic of the "Virgin and Child with St. Anne," by El Greco, which most people will agree is the *clou* of this exhibition. Its cool greys and blues, its warm, infinitely subtle reds and pinks are not to be guessed at in a black and white reproduction, but the swirling curves of the composition, its beautifully balanced masses, at once weighty and ethereal, can be appreciated well enough, no less than the tragic intensity expressed by the features of the two principal figures, in whose hearts is foreboding, in whose every gesture pity and compassion. In short, a masterpiece of the sincerest imaginable religious feeling and, at the same time, so admirable an arrangement of curves and volumes and recessions that the bleakest-minded materialist can be ravished by it as by a complicated problem in pure mathematics.

Is this noble picture too far from the common things of earth for ordinary enjoyment? I don't believe it is: I expect to find as many people standing before it as I used to see before the King of Rumania's "Nativity" at Burlington House last winter. But, admittedly, one cannot live every moment of the day at such a height, and there are other pictures, not less subtle, but nearer the ground. One is the portrait of Philip IV., by Velasquez, which appeared in these pages when its discovery was first announced; another is an oil study of a girl's head (No. 11 in the catalogue) which, though slight, is as satisfying as any of Velasquez's more formal

pictures. The gulf between the exquisite sensibility of El Greco's mystical vision and the shallow superficiality of Murillo's is seen uncommonly well in the latter's huge "Immaculate Conception"—exactly the sentiment of innumerable Victorian "Maiden's Prayers"—and it is a sad commentary upon human nature that Greco was suspected by the Inquisition of false doctrine, while Murillo was praised for orthodoxy. But that must not be allowed to blind the critic to Murillo's fine qualities; what was popular religion in seventeenth-century Seville is not necessarily ours; what we can appreciate is his easy, fluid brush-strokes and the delicacy of the colouring. If the sentiment of his big religious compositions is shallow in their details (as in the cherubs of No. 18); in the lovely little "Angel of Tobias" (No. 19) he is revealed as an angel of sweetness and light; he really is the most

complete set of the proof states of Goya's "Disasters of War" etchings, lent by Mr. William Stirling: their terrible beauty makes them as eloquent indictments of man's inhumanity to man as when Goya first witnessed the incidents which inspired them. One hundred and thirty years after the painter made his first notes in a sketch-book, which still exists, similar horrors are recorded almost daily, and, indeed, provide the reason for the Red Cross Society's action. One portrait in oils—that of Gasparini, official embroiderer to the King of Spain—painted about 1800, and a "Head of a Monk" of 1827, when he was in voluntary exile at Bordeaux, represent the other side of Goya's genius, together with four miniature compositions. Lamentable that such a man should have to die away from the country he so greatly adorned!

If I have emphasised certain personal preferences in this notice, it must not be thought that among the twenty-eight pictures (apart from the seventy-four etchings) there are not others no less important. Among them must surely be placed an El Greco portrait belonging to Sir John Stirling-Maxwell, and Sir Kenneth Clark's little still-life by Zurbaran, which has Chinese simplicity and an almost Chinese sense of colour. One of El Greco's very rare *genre* pieces is lent by Mr. Mark Oliver; and a still-life more typical of Spanish seventeenth-century realism than the little Zurbaran mentioned above is a crowded composition attributed to the same painter, whose religious work (highly dramatic, but wholly sincere) is represented by two pictures. Peculiarly Spanish, and extraordinarily

difficult for anyone but a Spaniard to appreciate, are three paintings by Valdes Leal—one more proof, if proof were needed, that this exhibition really does represent Spanish painting from just before the close of the sixteenth century, and not merely a section of it. Of these three, No. 20 has an adventitious interest, for it represents "The Conversion of Don Miguel de Mañara" who, after leading but a so-so life, died in the odour of sanctity, and appears to be the original of the Don Juan legend. Ribera is seen in two moods, religious and secular, and there is a fine severe portrait by the little-known Maino—a portrait of a Dominican



ONE OF THE COLLECTION OF MINIATURES PAINTED BY GOYA AT THE END OF HIS LIFE, WHICH ARE ATTRACTING GREAT INTEREST AT THE "GRECO TO GOYA" EXHIBITION: "A MAN EXAMINING HIS SHIRT."
(Collection, Messrs. Tomas Harris.)



"A WOMAN WITH A CLOAKED MAN": ANOTHER OF GOYA'S REMARKABLE "IMPRESSIONISTIC" MINIATURES.
(Collection, Hon. Mrs. Stirling of Keir.)



A GOYA MINIATURE, INSCRIBED ON THE BACK "POR GOYA A LOS 84 AÑOS"—ALTHOUGH HE WAS THEN PROBABLY NOT MORE THAN SEVENTY-NINE, AND DIED AT EIGHTY-TWO.
(Collection, Hon. Mrs. Stirling.)

A feature of the "Greco to Goya" exhibition at the Spanish Gallery which is attracting much attention is the group of four miniatures which we illustrate here. Goya told a friend in 1825, "Last winter I painted on ivory and I have a collection of about forty samples, but it is original miniature painting, such as I have never seen because it is not done with stippling, and they resemble the manner of painting of Velasquez rather than of Mengs."

In 1824 Goya would have been seventy-eight years old. All the miniatures are here seen reproduced natural size.



"A WOMAN WITH HER CLOTHES BLOWING IN THE WIND": A MINIATURE OF GREAT VITALITY, EXECUTED WHEN THE ARTIST TOOK UP THIS TECHNIQUE LATE IN LIFE.
(Collection, Messrs. Tomas Harris.)

admirable of "little masters" driven to paint grandiose pictures by popular acclaim: we applaud the latter, we love the former.

As a whole, the exhibition is nicely balanced to illustrate every facet of the Spanish temper—its religious ecstasy, its melancholy, its strange intermingling of realism and mysticism—a point emphasised in the excellent introduction to the catalogue. Not the least important section of the show is the

monk. Can it be that this last picture provides the key to all the troubles of Spain during the past three hundred years? The man's rigid, honest fanaticism seems to make all compromise impossible, and, if all accounts are correct, both sides to the current quarrel have inherited this same unyielding temper.

The illustrated catalogue, with introduction, biographical references, etc., is priced at 5s., and the whole of this goes to the Red Cross.

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BOOKS OF THE DAY.

By CHARLES E. BYLES.

I CANNOT repress a certain diffidence in approaching even the posthumous work of an eminent personage who once asked (in circumstances to be mentioned presently): "Who are reviewers? What do they know?" It would not become me to answer this disturbing question, which occurs in "JOURNALS AND LETTERS OF REGINALD VISCOUNT ESHER." Edited by Oliver, Viscount Esher. Vol. 4. 1916-1930. With Coloured Portrait Frontispiece and other Illustrations (Ivor Nicholson and Watson; 25s.). This concluding volume, I should say, will make an even stronger appeal than its predecessors to all students of recent history, for, covering as it does the Peace Conference and after events, up to Lord Esher's death in January 1930, it brings us nearer to the problems of our own time, and shows that astute observer looking ahead into the future.

There is always an air of mystery about a man who can be described as "a power behind the scenes" in national affairs. His personality, by provoking curiosity, acquires an interest denied to those more prominent in the limelight. Such an one was the distinguished servant and confidant of kings and statesmen whose self-recorded annals reach their close in the present work. More than one passage in it reveals Lord Esher's motives for preferring a position of unfettered freedom. After Lord Kitchener's death, he had been asked to continue his work as "unofficial ambassador" in Paris, not only between the British and the French, but between the military leaders and the Government. A letter of March 27, 1917, from Paris, indicates the lines on which he worked. "I saw the old Chief of Staff yesterday," he writes, "and talked to him very straight. I am not sure that he enjoyed it much. Still, I have a great pull over all these people. It is that I want nothing and they can neither give nor take away anything from me! No one else, that I know of, has achieved such independence. It was always an aim worth a good deal of effort and sacrifice. Now I am reaping the fruit. I can say what I choose."

Still more illuminating is the retrospective memorandum which concludes the book. "My career has been, in the ordinary sense of language, personal and obscure. From early days I decided—whether wisely or unwisely—that such poor gifts with which my ancestors, under God's care, had endowed me, were better suited to a guarded life. On two occasions I was sorely tempted to abandon the determination at which I had after much reflection arrived. One of the most difficult and painful moments I ever experienced was when my life-long friend Arthur Balfour, then Prime Minister, offered me the Secretaryship of State for War. The proposal was made to me (in 1903) when I was staying at Balmoral, and was urged upon me with kindly vehemence by King Edward. . . . For half an hour he pressed me to accept Mr. Balfour's offer, and it required much firmness to refuse so kind a Master and Sovereign. Perhaps an even greater temptation came to me when my friend Lord Morley asked me to succeed Lord Minto as Viceroy. Fortunately, I could then (in 1908) plead advancing years and a sufficiency of public work accomplished. My wish is to leave no record. . . . I have never desired, and I do not desire, publicity of any kind."

If this last item comes a little oddly at the end of four ample volumes of self-revelation, the reader can only be thankful at the decision to disregard this modest desire for obscurity—perhaps only the expression of a passing mood. Lord Esher must have realised that his journals belong to history, and he could hardly have wished to withhold so rich a store of fact and comment which he was peculiarly fitted to provide. In such cases, I think, the public interest should always override personal reticences, except, of course, regarding intimate private matters. Lord Esher's experiences with his own books may have put him out of humour

with publication. Thus, concerning "The Tragedy of Lord Kitchener," published in 1921, he says in a letter: "I am snowed under by rotten reviews of my book. Never was there such a flow, and what sheep critics are. However, they sell the damned thing, though they obliterate all pleasure in it." Similarly, about reviews of his "Ionius," he writes: "Those I have seen are quite good. But I care nothing for such things. Who are reviewers? What do they know?" And again: "Personally, I prefer the abusive reviews. They stimulate a sale!" These remarks almost make me feel that I ought to apologise for the lack of abuse in the present article! However, on that point, I remain, like Katisha, "callous and obdurate."

In his allusions to the Peace Conference, Lord Esher shows himself broad-minded and far-sighted. Thus,

be fatal; that if his

namesake crossed the Atlantic both he and we should be undone; that a permanent and sound peace could only be achieved by separate negotiation between the Powers vitally concerned, and separate agreements to be ratified ultimately at the first assemblage of the League of Nations." The League Lord Esher wanted was a League of Empire (that is, the British Empire reorganised on specified lines). We also find him writing, in 1923: "There is only one alternative to preparation for war on a bigish scale, and it is to substitute a League for Europe for the League of Nations."

As a literary portrait-gallery of war-time notabilities, Lord Esher's journals provide several links with a beautifully illustrated record of modern portraiture in another medium, namely, "HOMAGE." A Book of Sculptures by K. Scott (Lady Kennet). With a Commentary by Stephen Gwynn. With 40 Plates (Bles; 30s.). Lady Kennet, like Lord Esher, appreciates liberty. "Who is so free as an artist?" she asks. "Contrast his life with that of a man in an office, a school, a shop, or the Church." She adds a very interesting account of the principles underlying her own consummate art, by which she seeks to reveal the character behind the face. "A portrait sculptor," she declares, "has more to do than merely imitate. The greatest difficulty is when the appearance belies the character. . . . Great rulers are often enveloped in a rigidity born of shyness and reserve which obscures the warmth, sensitiveness and acute perceptions that are there, and in addition bronze and marble contribute their hardness to this rigidity. It is not easy then to bring these elusive qualities out through the obdurate medium of the sculptor. The most accurate measurements with the calipers give no help here. The King, Neville Chamberlain and Colonel House are examples of personalities that are thus baffling. On the other hand, there are personalities that present none of these difficulties. They look like themselves; their character shines out of their faces. Nansen and Lloyd George are such heads."

Very tactful, I think, are Lady Kennet's sympathetic allusions to certain unnamed vagaries of modern sculpture. In her view, sculpture is the Cinderella of the plastic arts. "Standing near the door of the deserted sculpture gallery at an exhibition, one hears folk say, as they glance in, 'That's only sculpture,' and hurry by. How many look at good decorative sculpture which is to be seen on some London buildings, such as the Hall of the London County Council just across Westminster Bridge? There on that building, sculpture is what it should be, an embellishment to fine architecture, as it was when it was at its best in the reliefs that beautified the Parthenon, and the figures on the porches and façades of the French cathedrals of Chartres and Rheims, and on our own treasure, Wells. But how many ever look at the fine work on the County Hall, or

at any other sculpture? Poor sculptors! Is it to be wondered at that, as a last resort in order to get people to look at their work, they sometimes break out into stuff that is so fantastic and extravagant that people cannot help noticing it? It is a temptation that besets many a serious artist nowadays, to penetrate the indifference of his public; if he cannot by other means, then by leaving his true allegiance and resorting to some form of outrageous eccentricity."

Turning to painting, there lies before me as I write a large and superbly illustrated volume entitled "EARLY CHINESE PAINTINGS." From A. W. Bahr Collection. By Osvald Siren. Limited Edition of 750 copies. With 27 Plates (Chiswick Press; £6 6s.). Two of the plates, reproduced in colour on another page, will enable our readers to realise, in some degree, the charm of the book as a whole.

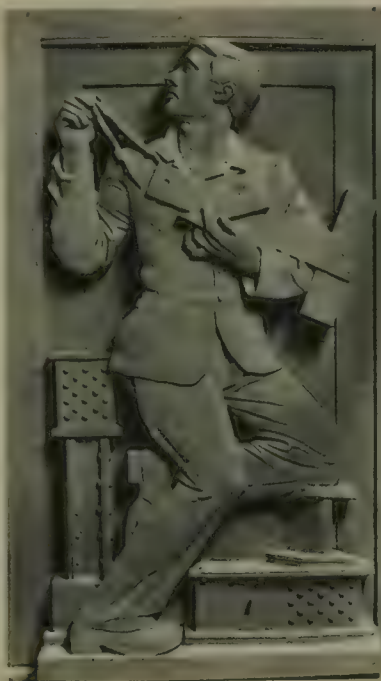
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"ACETYLENE WELDER."



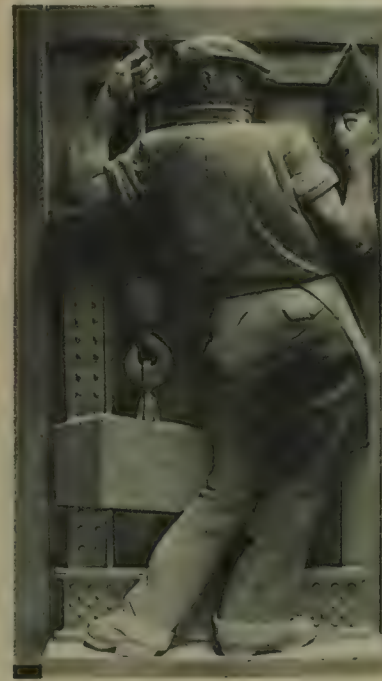
"CARPENTER."



"ARCHITECT."



"LABOURER."



"STONE MASON."

THE BUILDERS: SYMBOLICAL FIGURES BY MR. DAVID EVANS, F.R.B.S., ON THE NEW POPLAR TOWN HALL.

Considerable interest has been shown in the set of five panels in carved Portland stone on the new Poplar Town Hall which Mr. George Lansbury opened on December 3. The figures symbolise the trades and professions employed in building, and the sculptor, Mr. David Evans, F.R.B.S., made actual sketches of the men working on the Town Hall for this purpose. Mr. Evans also designed the mosaic panel, 27 ft. long by 6 ft. 6 in. wide, over the main doorway depicting the stretch of the river at Poplar with its industries and the various types of vessels which pass along it. Above this is a smaller mosaic panel with the figures of four small children—doubtless Mr. Evans had in mind the youth of Poplar—symbolising Art, Science, Music and Literature, and the coat of arms of the Borough of Poplar in the centre.

on the day of the Armistice, in 1918, he writes: "With France and Italy satisfied, we might have peace for a generation; provided we do not attempt to crush the soul of eighty millions of German people." He himself had sought to prevent the Conference, which he calls "the great disillusion" (in a letter to Sir Maurice Hankey of Nov. 29, 1919). "A war to end all war!" Lord Esher continues. "Open diplomacy! No secret treaties! A League of Nations! Self-determination! What has happened to all these fine phrases that not one of them has been translated into the faintest semblance of actuality? From the ashes of the holocaust of youths scattered over France and Flanders, Russia and Mesopotamia—the best blood and sinew of our race—others must hereafter arise destined to that same old Moloch of aimless war. . . . You remember how I pleaded with you and Henry Wilson that a 'Congress of Vienna' would

Continued.
Personally, I cannot claim any *expertise* in this connection, but one really does not need to be a connoisseur to feel the delicate beauty and soft colouring of the Chinese masters. As M. Siren points out: "Anyone who wants to understand and truly appreciate early Chinese paintings must do it from his own viewpoint, through individual efforts of thought and feeling, and, if he obtains any æsthetic enjoyment from them, it will be due to his own perception or mode of approach rather than to what he has read or heard. The chief purpose of my notes to the plates has simply been to offer such elements of historical information as could be gathered from the pictures themselves. I have tried to indicate characteristic features of design and of execution, which might serve as supports for their historical classification, and in particular to transmit all the information that may be drawn from the signatures, seals and inscriptions on the pictures."

Nowadays the name of China, for most of us, calls up visions of war and massacre, an exodus of refugees, and flights of Japanese aeroplanes raining bombs on helpless Chinese cities. It is an extraordinary change to turn from such nightmares to the calm and contemplative atmosphere of this wonderful volume. The Chinese spirit of philosophic calm and lofty unconcern in the face of material danger is represented in four paintings by a tenth-century artist known as Chang Lo-Han. Here we see seven Buddhist patriarchs with their acolytes in a landscape peopled with tigers, dragons and so on, to whose presence the sages appear quite indifferent. Such is the spirit which makes China so difficult a country to would-be conquerors. It would be interesting to know, by the way, how far the treasures of ancient art preserved in China are protected from the attentions of Japanese bombers. The originals of the paintings in this superb volume are not in China, but in Mr. Bahr's collection at Weybridge.

Another book that will attract the devotees of Eastern art is "TRANSACTIONS OF THE ORIENTAL CERAMIC SOCIETY." Vol. XV. 1937-1938. Edition limited to 250 copies. With Coloured Frontispiece, and numerous other Illustrations. (Published for the Society by the Shenval Press, 56, Bloomsbury Street, W.C.1.) The great interest of the contributions, notably an account of a visit to the Yun Kang caves, suggests that the Society's meetings must be very enjoyable to the members. The coloured frontispiece shows a lacquered toilet-box of about the third century B.C., belonging to Mr. George Eumorfopoulos, Chairman of the Council and President of the Society, who supplies a short descriptive note. Other interesting contributions are papers on "The Early Sgraffito of the Near East," "Polychrome Wares Associated with the Potters Kakiemon," and "The Why and Wherefore of Chinese Crackle." This last, of course, has no connection with Lamb's *Dissertation on Roast Pig!* There is also a short paper on enamelled porcelain chicken cup, and here there is a quotation from a seventeenth-century Chinese writer, which I rather fear expresses a popular attitude towards precious porcelain. "I have seen such pieces," says the Chinese writer, "a few times in

Peking and Tientsin, and in handling them my eyes were dazzled. When I returned home to drink wine or tea my cups seemed to be made of earth. But, if the wine is potent the value of the cup is nothing to me." A good antidote to this materialistic point



A VIEW OF ELBURG"; BY AERT VAN DER NEER (1603-1677).
(Panel 26½ by 40½ in. From the Collection of Geoffrey H. Berners, Esq., Woolverstone Hall, Suffolk. Exhibited at Messrs. Frank T. Sabin's Gallery.)

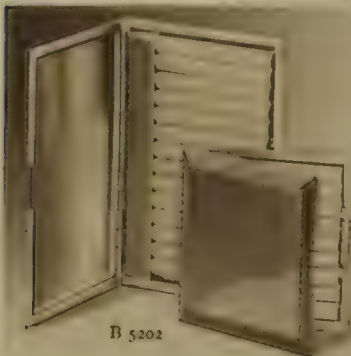


"THE TWO BIRCHES"; BY JOHN CONSTABLE, R.A. (1776-1837).

(Canvas, 30½ by 22½ in. From the Collection of Hugh Constable, grandson of the artist.)

A "Landscape Exhibition" was opened at Messrs. Frank T. Sabin's Gallery at 154, New Bond Street, in September and will continue until January. It may be of interest to note in connection with the two exhibits reproduced on this page that in the picture, "A View of Elburg," the cattle were probably added by Jacobus Janson (1729-1784), who came from the East Indies to Holland in 1737 and lived at Leyden, painting landscapes and cattle; and that "The Two Birches," by Constable, depicts a view in Helmingham Park, Suffolk.

of view would be Sir Hugh Walpole's delicious tale, "The Adventure of the Beautiful Things," which is included in his recent volume of short stories, "Head in Green Bronze."



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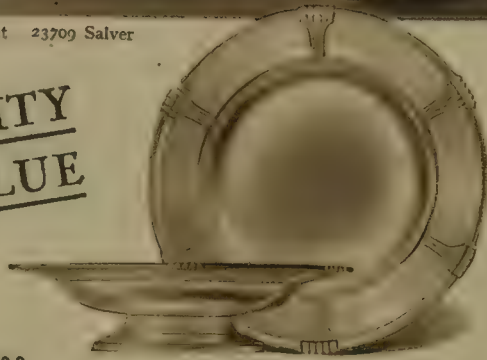
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Scots enjoying a real Scotch

A young MacAlpine and an old MacIntyre — typical Scots if ever there were any — are unanimous when it comes to whisky. An offshoot of the MacDonalds of the Isles, the MacIntyres wear the clan badge of heath, while their tartan is a simplification of that of MacDonald of Clanranald, to whom one family of the MacIntyres were hereditary pipers. The MacAlpines, equally proud of their ancestry, boast of their antiquity in the ancient Gaelic saying "hills and streams and MacAlpines" the inference being that the origins of all three are to be sought in the very dawn of history.



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Use a thin oil by all means, your battery will thank you and quick flowing lubricant will save your engine wear in the important first three minutes of running.

But choose a compound oil—an oil fortified by fatty constituents that preserve its lubricating properties under the highest running temperatures.

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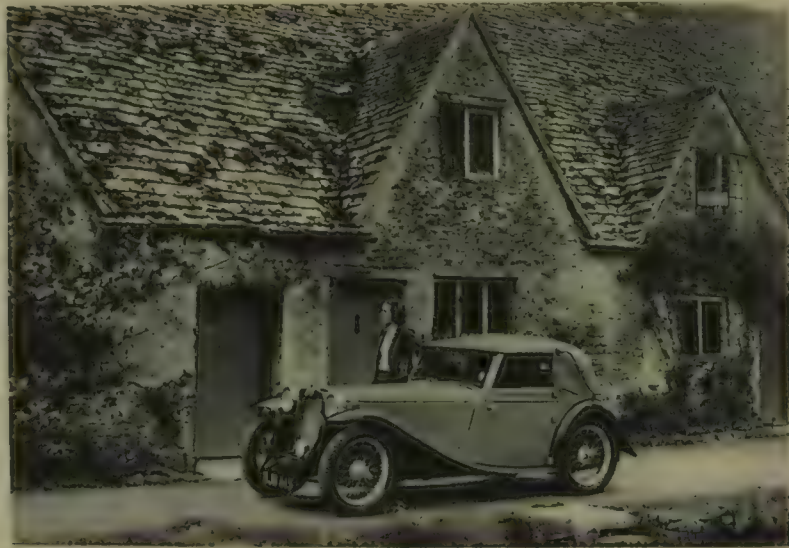
* A few cars—for example Vauxhall, Buick, Chevrolet (1937/8 models)—need an even lighter grade. For these Price's Motorine E is officially approved.

PRICE'S LUBRICANTS LTD., BATTERSEA, LONDON, S.W.11
P.18

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THERE has been a good deal of romance in the early history of the self-propelled road-carriage, but none more than the beginning and foundation of the world-famous Rolls-Royce. To fully realise it, everybody should buy and read "The Magic of a Name," written by Harold Nockolds, illustrated by his artist brother, Roy, in colours, and published at 15s. by G. T. Foulis and Co., Ltd., of Milford Lane, London, W.C.2. This is a novel of real life, with facts instead of imaginary people and their doings, and so interesting in its presentation that the reader does not want to stop until he has finished the book. I must compliment the author on being the first writer to produce a 250-page volume on the history of a business that is of general interest as a book to read, whether you are a motorist or not.



IN OLD-WORLD SURROUNDINGS: AN M.G. "MIDGET" DROP-HEAD COUPÉ AT BIBURY, GLOUCESTERSHIRE.

The M.G. "Midget" drop-head coupé is priced at £269 10s., and the distinctive coachwork is by "Tickford," as fitted to the larger M.G. models. The "Tickford" mechanism makes head-folding an effortless and speedy operation.

To some it brings back memories of early motoring days, with Claude Johnson, the Hon. Charles S. Rolls, and Sir Frederick Henry Royce, now, alas! no longer with us, and is, without intention, really an excellent biography of these three prominent men who, in their different ways, founded the "magic name" Rolls-Royce as a synonym for the best possible. "The Magic of a Name" should find a place in every library.

London motorists have been affected by the needs of the Government's air-programme, as a change of venue of the service depots of five famous firms has been necessary. Thus the Rolls-Royce and Armstrong Siddeley depots at Cricklewood have been taken over by the Handley Page aircraft factory, which they adjoined. The Daimler-Lanchester service depots at The Hyde, Hendon, have separated; an entirely new and much larger Lanchester depot has been built at the Welsh Harp, Hendon, under the



IN THE PICTURESQUE VILLAGE OF WADDESDON MANOR, NEAR AYLESBURY: A HILLMAN "FOURTEEN," WHICH POSSESSES A VERY SATISFYING ROAD PERFORMANCE.

The Hillman "Fourteen" is a moderate priced car which is becoming very popular, as it is equipped with independent front-wheel suspension and has very roomy coachwork. It is also very economical in its running costs. The "Safety Saloon" is priced at £239.

control of Car Mart, Ltd., where all London service work of the Lanchester Company is done on the new, up-to-date machinery installed there. This has left more room for the Daimler service in the existing works at The Hyde and space enough for the displaced Rolls-Royce service depot to be housed there.

Messrs. Stratstone, Ltd., who have been the London representatives of the Daimler Company for many years, have now opened extensive showrooms at 40, Berkeley Street, where all the 1939 Daimler and Lanchester cars are on view.

Lord Howe made a great appeal recently for the building of Grand Prix racing cars in England, when presiding at the banquet given by the British Racing Drivers' Club to Mr. R. J. B. Seaman, for winning the Grand Prix motor-car race in Germany on a Mercedes; to Captain G. E. T. Eyston, for making a new world's land-speed record of 357½ miles per hour; to Mr. John Cobb, for being the first man to attain a record speed of 350 miles per hour—a record which only lasted one day, for Eyston made the existing record on the following day—and to Major A. T. G. Gardner, for making a new International Class G. 1100-c.c. car record at 186.567 m.p.h.

This England . . .



Nr. Tideswell—Derbyshire

THERE is nought more English than the old names of measures, still used for things essential to good living. Those whose business it is still speak of a tod of wool, or a clove of cheese, and northern folk sell windles or nobbets of wheat. Onions are bought by the poke, cucumbers by the flat and mushrooms by the pottle. More obvious is the furlong or furrow-long—being the distance an ox could plow without pause; and more humorous the essayist Lamb, who computed distances walked by pints consumed. And once, three barley-corns went to the inch. To-day a generous quantum of malted barley-corn and sun-kissed hops, brewed with Burton water, make a Worthington—a very old English measure of good living and used by folk in all parts.



Christmas Gifts



Elizabeth Arden: the mere name conjures up a vista of beautiful things. A few gifts are pictured above. There is the Bride's Bouquet, containing fragrances of the flowers present in the bouquet; a flower accompanied by a lipstick; the ever-welcome box of soap; a beauty case and everything for the nails. An interesting leaflet containing suggestions for Christmas gifts will be sent on application to 25, Old Bond Street.

Every woman likes silk stockings, especially when they come from Harvey Nichols, Knightsbridge. Illustrated is a pair of fancy silk stockings, also a pair with lace insertions. Not pictured are those with a clever device known by the name of "Action Back" introduced. Very practical are the soft cape gloves lined with silk, as they slip on in the fraction of a second. There are also Persian lamb gloves lined with fur.

Included in every Christmas gift list should be a Zeus. The Zeus filter holder eliminates the greater proportion of nicotine from tobacco smoke. The actual filter in the Zeus is another cigarette inserted in the barrel through which the cigarette is smoked. It is claimed that between seventy and ninety per cent. of the nicotine is eliminated. Furthermore, it is capital news that there is also a Zeus pipe for pipe smokers.

Of little cost, but of great efficiency, is Beetham's Larola, which, as will be seen from the illustration on the left, below, has many companions, all of exalted merit. Larola itself feeds and cleanses the skin of all waste products, which, if left, would result in spots, pimples and unsightly blemishes. The soap lathers freely and powder is available in four shades.

Few think of tea, ginger and chutney in connection with Liberty, of Regent Street. Nevertheless, they have sold these things ever since the days of Queen Victoria. The goods are packed all ready for despatch. Furthermore, there is an infinite variety of gifts for everyone. On the right is a man's dressing-gown in an uncrushable silk and wool material, which is hand-printed in a Persian design. It is available in chest measurements from 38 in. to 44 in., and the cost is 70s.



All in quest of gifts for the home must wend their way to Hampton's, Pall Mall. Illustrated above is a boudoir lamp with shade simulating spotted muslin. It is available in several colour schemes, and the body of the lamp is also decorated with spots. The collection of lamps suitable for all times or occasions is quite unrivalled. Also illustrated are book-ends which take the form of love-birds. Cushions are well represented.



Behold!

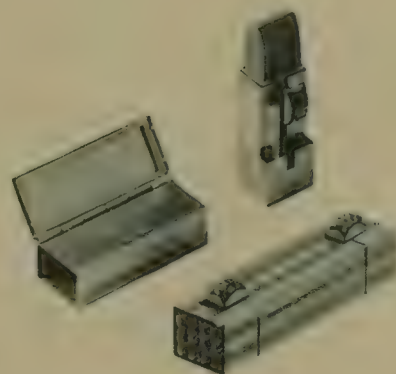


Beauty Box in black Morocco leather, with essential preparations and box of powder, 50/-. Coloured leather, 3 gns.



Beauty Box—exquisitely fitted to the smallest detail. Case in black or navy calf, or pigskin, 20 gns.

Blue Grass, Miss Arden's favourite perfume, 12/6 to 7 gns. Blue Grass Eau de Toilette, 17/6 & 30/-.



Looking Glass Lipstick. Plain gilt, 8/6. Jewelled, 10/6. Night and Day Lipstick containing two shades, jewelled gilt, 42/-



Morocco Leather Beauty Box fitted with essential preparations and make-up. Bottles swing upright as box opens, 7½ gns.



★ Ask for a copy
of Miss Arden's
Gift Folder.

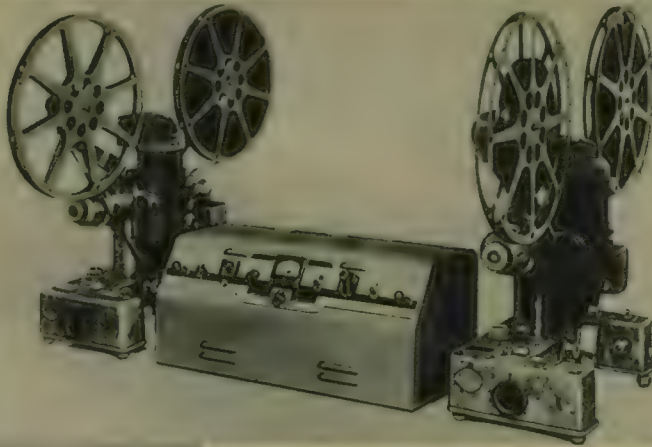
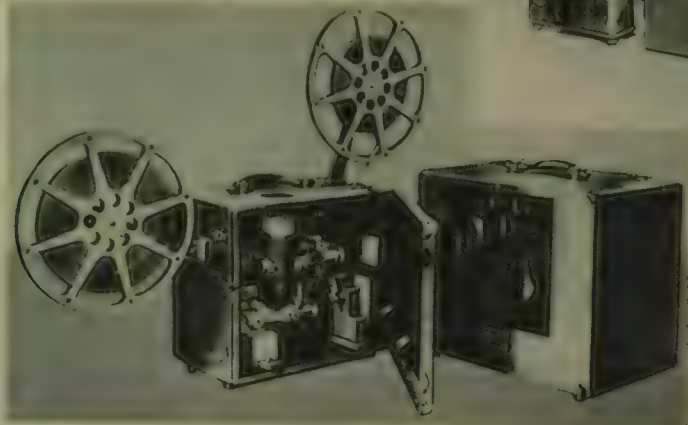
THE *Elizabeth Arden*

GUIDE TO CHRISTMAS

25 OLD BOND STREET LONDON W.1

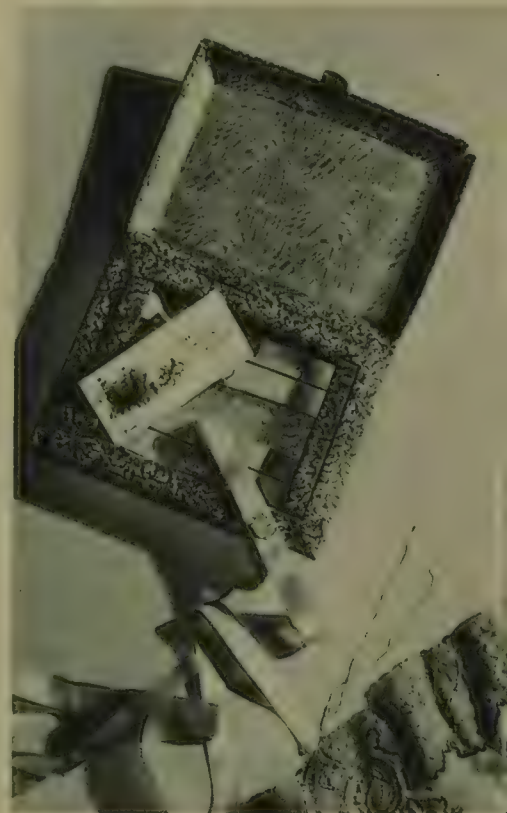


Really a satisfactory gift is a decorated tin of the United Kingdom Tea Company's tea. It costs 3s. a pound packed in sizes from one to ten pounds. It is endowed with those qualities which appeal to the connoisseur, and a strong point in its favour is that it never causes indigestion; it is found by some people to be an excellent drink to take on retiring.



Lillet gives a cocktail just that something which is different. It is among France's favourite apéritifs. It is a pure distillation of grapes to which has been added aromatic herbs possessing a distinct tonic value. Dry Monopole champagne 1929 vintage and non-vintage is to be recommended. It is the original Heidsieck, established in 1785.

Too much cannot be said in favour of Bolskummel. It is very dry to suit the English taste, and is, of course, the authentic Dutch. When sipping it the flavour of the finest caraway seeds in the world is noticeable, and it is double-distilled to aid digestion. No one can cavil at the statement that it is perfect, and it makes an excellent gift.



At the base of the page on the left the Esse Fairy cooker can be seen. Among its many advantages is that it eliminates waste. Heat is stored against use, and it saves labour, inasmuch as a rapid wipe with a damp cloth leaves the porcelain enamel surface immaculate. This would please the whole family.

Every woman likes a box of Cash's lingerie ribbons. They make excellent shoulder straps, as they are specially firm and durable; therefore they withstand excessive strain. All drapers stock these ribbons in pretty pastel and other shades, and in all widths.



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From the Cruising Department.

Christmas Gifts



It is no exaggeration to state that there is a "State Express" gift to suit every pocket, as the prices range from 2s. 6d. to 68s. Newcomers to the range include three beautiful caskets in inlaid walnut with rich figuring, also the "Goldline" caskets, which, are in untarnishable polished finish having the appearance of gold.

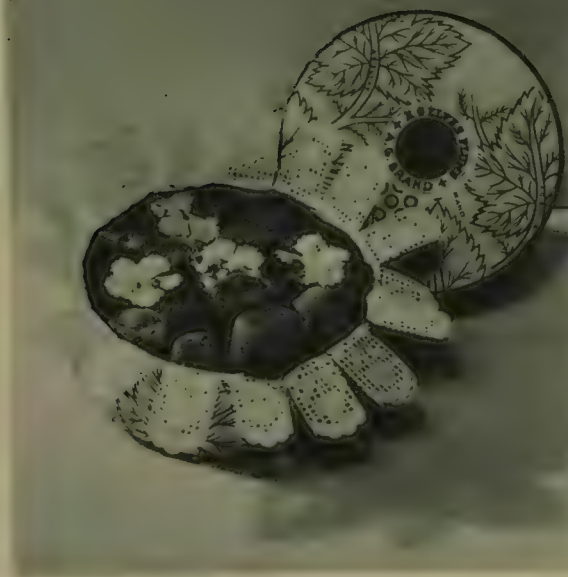


Surely there could be no better advice than to drink the season's toasts in De Kuyper's Cherry Brandy, a bottle of which appears at the foot of the page on the left. It is a particularly generous one. Two hundred years of heritage lie behind the making of this liqueur, producing a rare spirit, glorious in colour, superb in flavour.

A really excellent Christmas gift suggestion is a case of Martell Fine Liqueur Brandies. A fact that cannot be made too widely known is that Cordon Bleu attains the age of 35 years before bottling, Cordon Argent 60 years, and Extra 70 years. These brandies have passed the censorship of connoisseurs in all parts of the world.



The A.G. Elvas Plums (a box of which is illustrated on the right) have a history. During the Peninsular War officers tasted these plums and were so delighted with the flavour that when they returned home they introduced them to England. Not only are the plums perfectly delicious, but they are beneficial to the health. Leading grocers and stores in Great Britain stock them.



The Astorias pictured on the left are easy to smoke, for they are blended cigarettes with a special flavour which is sure to please. They are obtainable for Christmas in seasonable presentation packings of 100 for 5s. and 200 for 10s. They are produced by the manufacturers of the famous "State Express" cigarettes. Astorias are gaining favour everywhere; they give the same wholesome satisfaction that pipe-smokers know so well, and yet are mild.

Non-smokers always find it difficult to choose cigarettes for smokers. When they select De Reszke all is well. These cigarettes are sold everywhere and cost no more than the usual 2s. 6d. for 50; De Reszke Minors cost 2s. for 60. They are, of course, specially packed for Christmas. All the boxes shown below are easy to send and make delightful last-minute presents, being as popular with women as with men.

The Tenova self-supporting socks have met with great success. Each sock is made with a band at the top into which "Lastex" yarn is woven. The band does everything a suspender should do, and never lets the socks down. There is an opening at the back of the sock which leaves the calf completely free and easy. There are Tenova socks for every occasion, ranging in price from 3s. 6d. to 12s. 6d.

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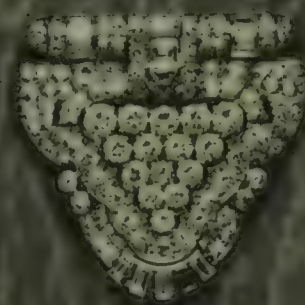
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NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

INDIA—FOR A WINTER HOLIDAY.

THE possibility of taking a winter holiday in India is no longer confined to those who are able to devote a matter of from three to four months for the purpose. Ocean travel has speeded up to such an extent that you can travel to India from a French or an Italian Mediterranean port, spend a month in that country, and return within two months, whilst those who have still less time on hand can fly from Southampton to Karachi in two and a half days, and, with a month at their disposal, could do a three weeks' tour in India and be back in England within the month! As for what could be seen of India in the time indicated, the answer is quite a good deal of the historic north—Delhi, Agra, Lucknow, Cawnpore, Benares and Calcutta, and the Gangetic plain, though, for an extended tour to Central and Southern India, considerably more time would be necessary.

There exists a great deal of ignorance in this country with regard to the climate of India in the winter time. The popular idea of India is that it is always hot. Of course, there is no general climatic standard in the winter for India, any more than there is in the summer; the country is too vast for that; but, speaking generally, so far as one can, the winter season in India is one of sunshine. In the

north and on the great central plateau the days are warm, in the sun, whilst the nights are from cool to cold and the weather is decidedly bracing; and in the south the heat of the day is often tempered with cool breezes, especially near the sea coast, and the nights are never unpleasantly warm. In short, the winter climate of India is one that is admirably adapted for travel, because you are almost certain to have fine weather.

Visiting India then you will see the country at its best: the plains rich with crops, the herbage fresh and green, life in the towns and villages full of animation, and in the European quarters of the various Indian cities there will be a great deal of entertaining and abundant opportunities for sport and pleasure. Those who wish to see something of the wild life of the jungle will find it possible to arrange expeditions into the forests along the base of the Himalayas in the north of the United Provinces, and of Bengal or those of the Central Provinces. The archaeologist will find a source of Indian civilisation which antedates the advent of the conquering Aryans in India by many centuries at Mohenjo-Daro, in Sind, and at Harappa, in the Punjab. At the former site three super-imposed cities have been found, the youngest of which may be dated about 2700 B.C., whilst the earliest goes back probably to 3300 B.C.! The civilisation and culture show close resemblances between those of early Sumer and Babylonia, and appear to indicate that the early Indian and Mesopotamian cultures represent cognate developments and that, although the invading Aryans had a knowledge of iron, and a superior breed of horses, which aided them greatly in subjugating the existing peoples of India, these possessed cities and forts and a more developed material civilisation.

The student of history will be attracted to the field of Panipat, in the Punjab, the scene of the three most decisive battles of Northern India; to Imperial Delhi, the site, in turn, of seven great cities, and so often the key to India's destiny; to Chitor, in Rajputana, the stronghold of Rajput chivalry; and to Lucknow, to see the

ruins of its Residency. Then of general interest are the temples of Benares, Mount Abu, Bhuvaneshwar, Konarak, Vijayanagar, Madura, Belur, Halebid and Somnathapur; the great rock of Trichinopoly; the vast Fort of Gwalior, termed a "Castle of the Arabian



IN THE STATE OF HYDERABAD: A TYPICAL INDIAN ROADSIDE MARKET SCENE.



IN JAIPUR STATE: ONE OF THE EXTREMELY PICTURESQUE GATES OF ORANGE-COLOURED SANDSTONE IN THE CITY WALLS OF JAIPUR, THE CAPITAL. (Photograph by Edward E. Long.)

Nights"; the Golden Temple of Amritsar; the garden of Shalimar, in Lahore, designed by Shah Jehan; Agra's miracle in marble and red sandstone, the Taj Mahal; the Stupa of Sanchi; the ruins of the city of Fatehpur-Sikri and of the Palace of Amber; Jaipur, rose-coloured and resplendent; and Udaipur, a fairyland of parks and palaces, of gardens of roses and gleaming waters.

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THE PLAYHOUSES.

"STORY OF AN AFRICAN FARM," AT THE NEW.

FIFTY years ago, Miss Olive Schreiner, under the pseudonym of "Ralph Iron," shocked the venerable Mr. Mudie and his colleagues with this series of sketches of life on a Boer farm. Her heroine was probably the forerunner of a host of Women Who Did. Though our grandmothers—or, rather, the gentlemen from whom they borrowed their books—may have been shocked, it is more likely that the present generation would be bored. Mr. Merton Hodge, an accomplished dramatist in his own right, has not been very successful in this adaptation. It is not so much an attempt to get a quart into a pint pot, as to cram a gallon into a liqueur-glass. It is fitting, of course, that a Victorian heroine who has taken the wrong turning should die in the last act. But why should she die in a covered wagon when there is a comfortable farm-house within a hurdle's-carrying distance? Mr. Clifford Pember's settings are well worth seeing. The interior of the farm-house, showing four rooms (often an irritating trick), here has a definite value. It enables us to visualise life lived with very little privacy, as it must be under such conditions. It is to be regretted that Mr. Basil Dean has allowed most of his players to speak with too cultured an accent. South Kensington rather than South Africa is suggested. Miss Mary Clare achieves a broad effect as the miserly, talkative Tant Sannie, and Mr. Aubrey Dexter plays the unctuous, hypocritical Bonaparte Blenkins as if he were a dozen Dickensian characters rolled into one.

"TWELFTH NIGHT," AT THE PHENIX.

The shopping slogan in the newspapers, "So many Days to Christmas," seems to have influenced this production. M. Michel Saint-Denis has tried very hard to make this a jolly holiday show—and, unless one is a purist, has succeeded very well. There is enough clowning for more pantomimes than we shall see in the West End. Mr. George Hayes is a richly humorous Malvolio. Mr. Michael Redgrave makes Sir Andrew Aguecheek a pretty coxcomb, with a wispy beard that has obviously never known the touch of a razor-blade. Though not for all tastes,

it can safely be said that this production will appeal to the young; and to those who have not seen the play as often as the average professional critic.

"GENEVA," AT THE SAVILLE.

Mr. Bernard Shaw's "Fancied Page of History" is as witty as anything he has written. The first half is on the slow side, but the second is the most exhilarating entertainment imaginable. Playgoers whose intellectual requirements are generally satisfied by golf or tennis found themselves rocking with laughter as Bombardone (Mr. Cecil Truncer, in a purple Roman toga), Battler (Mr. Walter Hudd, a particularly flaxen-haired Lohengrin), and Sir Orpheus Midlander (Mr. Ernest Thesiger, whose birthplace was obviously Birmingham) expounded their views on national government.

CHRISTMAS GREETINGS FOR 1938.

AS in previous years, the Trustees of the British Museum have reproduced in colour, as Christmas and New Year cards, a certain number of masterpieces in the National collections. The cards are divided into four headings—Religious Subjects, Mediæval Life, British Prints and Drawings, and Oriental Paintings—and are therefore sufficiently diverse in character to appeal to all tastes. Among the British drawings are reproductions of water-colours by David Cox (1783-1859), R. P. Bonington (1802-1828), and J. M. W. Turner (1775-1851); and there is also a delightful aquatint, "Skating Lovers," by Percy Roberts and J. C. Stadler, after Adam Buck (1800). The religious subjects are from illuminated manuscripts dating from the twelfth to the early sixteenth century, and include "The Angel and the Shepherds," from a German manuscript of the twelfth century. "A Winter Feast," from a Flemish Book of Hours of the early sixteenth century, is perhaps the most seasonable subject in the "mediæval life" section, and among the Oriental paintings there are many colourful pictures. Each reproduction is attractively mounted in a folder, on the front of which appropriate greetings are embossed, and is supplied with envelope to match at 4d. each, or post free at 4s. per dozen. Orders,

with remittances, should be sent to The Director, The British Museum, London, W.C.1.

Buying Christmas cards is usually a somewhat lengthy process, but the knowledgeable purchaser saves a great deal of time by asking to see the products of the Ward Gallery first. As the aim of this firm is to reproduce the work of good contemporary artists, and to publish Christmas cards of modern design at a reasonable price, it is certain that the purchaser will find something to his taste among the wide range of cards offered for inspection. The cards are reproductions of etchings, wood-engravings and water-colours, and depict every imaginable subject. Among the chief sections are "Flower and Landscape"; "Hunting," scenes by Maurice Bethell-Jones; "Ships," scenes by Rowland Hilder; "Sea and River"; "Country Scenes"; "Carols with Music"; and "Ballet," four magnificent photographs by Merlyn Severn. These cards can be obtained at good art dealers, book-sellers, stores and stationers throughout Great Britain and Eire.

From the Christmas cards which Messrs. Raphael Tuck produce each year for the Royal Family to those which are obtainable at a modest penny, the best is given in quality and value that money can buy by this firm. The large collection of Tuck's Christmas Cards provides for every conceivable taste and fancy and each card in its conception of design and in its complete finish gives perfect expression to the personality of the sender. Then, too, there are the superb calendars, which contain many new outstanding features and include the "Dog Days" tear-off calendar by David Low, the famous cartoonist; the series of "Beauty," "Keep Fit" and "Radio" calendars; "Garden Lovers" and "Dog Lovers" calendars; and the "Engagement and Blotter," "Golfers" and "Household Hints" calendars. Every Tuck calendar is carefully thought out, and is produced for its specific purpose, which makes it really indispensable to every well-ordered home. Finally, there are the children's books, which Messrs. Raphael Tuck have been publishing for fifty years, which should make an ideal present for any boy or girl, and the puzzles and pastimes which continue to intrigue children.

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